

DECEMBER 2023

A.C.T. PRESENTS

A CHRISTMAS CAROL



THIS IS YOUR THEATER,
SAN FRANCISCO

BY **CHARLES DICKENS**

ADAPTED BY **CAREY PERLOFF** AND **PAUL WALSH**

MUSIC BY **KARL LUNDEBERG**

CHOREOGRAPHY BY **VAL CANIPAROLI**

DIRECTED BY **PETER J. KUO**

BASED ON THE ORIGINAL DIRECTION BY **CAREY PERLOFF**

23 SEASON
24 SEASON
SEASON 57

encore

**Les Ballets Trockadero
de Monte Carlo**
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The exquisite technique and elegant styling of the Trocks, deftly delivered with a hilarious punchline, continues to offer laughs for aficionados and novices alike.

Jan 27–28
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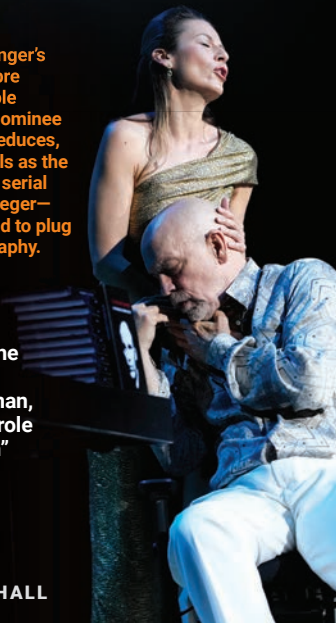
**John Malkovich in
*The Infernal Comedy:
Confessions of a Serial Killer***

In Michael Sturminger's absurd and macabre production, multiple Academy Award nominee John Malkovich seduces, shocks, and appalls as the slithering real-life serial killer Jack Unterweger—back from the dead to plug his new autobiography.

"Malkovich is captivating as the smarmy, clearly deranged madman, embodying the role with extra relish"

—This Week in NY

Feb 3
ZELLERBACH HALL

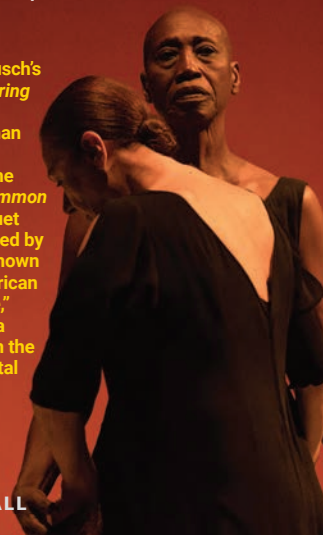


BAY AREA PREMIERE
common ground[s]
by Germaine Acogny & Malou Airaud
The Rite of Spring
by Pina Bausch

A Pina Bausch Foundation, École des Sables, & Sadler's Wells production

In this double-bill production, Pina Bausch's iconic *The Rite of Spring* is performed by an ensemble of more than 30 dancers from 14 African countries. The companion piece *common ground[s]* is a new duet co-created and danced by Germaine Acogny, known as the "mother of African contemporary dance," and Malou Airaud, a longtime dancer with the Tanztheater Wuppertal Pina Bausch.

Feb 16–18
ZELLERBACH HALL



WEST COAST PREMIERE
**Taylor Mac & Matt Ray's
*Bark of Millions***

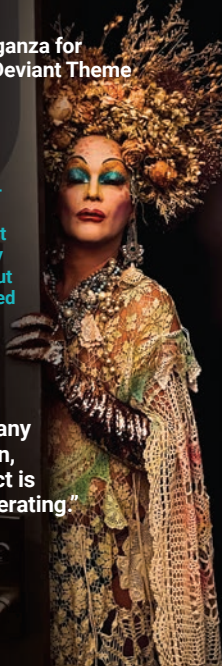
A Parade Trance Extravaganza for the Living Library of the Deviant Theme

Taylor Mac visits with an epic four-hour rock opera meditation on queerness. Featuring 54 original songs—one song per year since the Stonewall uprising—this West Coast premiere is inspired by queer antecedents throughout world history and is performed by a diverse cast of 13 ensemble members and a band of 11 musicians.

"Taylor Mac uses his many talents to get us to listen, think and feel. The effect is heartening, vital and liberating."

—The London Times

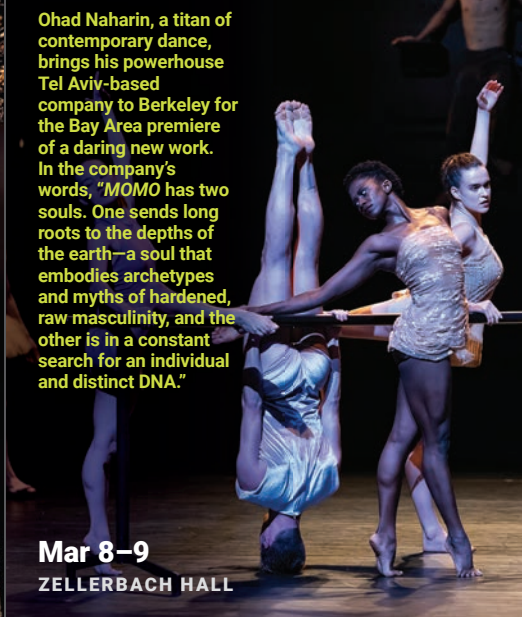
Feb 23–25
ZELLERBACH HALL



BAY AREA PREMIERE
**Batsheva Dance Company
*MOMO***

Ohad Naharin, a titan of contemporary dance, brings his powerhouse Tel Aviv-based company to Berkeley for the Bay Area premiere of a daring new work. In the company's words, "*MOMO* has two souls. One sends long roots to the depths of the earth—a soul that embodies archetypes and myths of hardened, raw masculinity, and the other is in a constant search for an individual and distinct DNA."

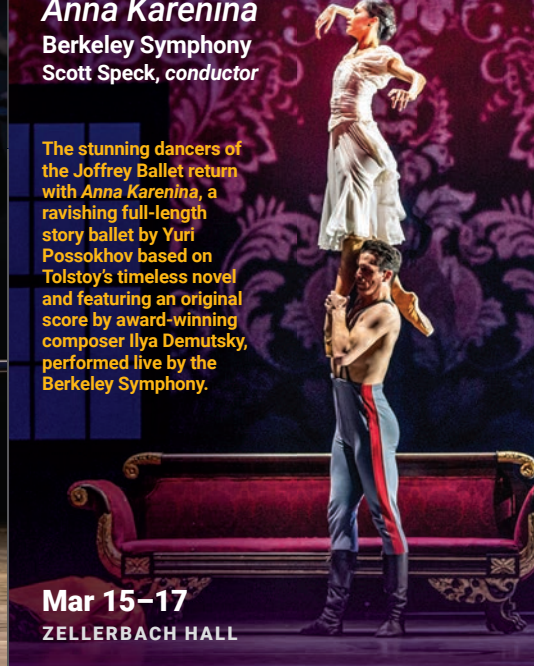
Mar 8–9
ZELLERBACH HALL



BAY AREA PREMIERE
**The Joffrey Ballet
*Anna Karenina***
Berkeley Symphony
Scott Speck, conductor

The stunning dancers of the Joffrey Ballet return with *Anna Karenina*, a ravishing full-length story ballet by Yuri Possokhov based on Tolstoy's timeless novel and featuring an original score by award-winning composer Ilya Demutsky, performed live by the Berkeley Symphony.

Mar 15–17
ZELLERBACH HALL



THIS IS YOUR THEATER, SAN FRANCISCO

American Conservatory Theater is an essential gathering place that brings artists and communities together to inspire and provoke. Now in its sixth year under the leadership of Tony Award-winning Artistic Director Pam MacKinnon and Executive Director Jennifer Bielstein, A.C.T. is charged with fulfilling its mission to engage the spirit of the San Francisco Bay Area, activate stories that resonate, promote a diversity of voices and points of view, and empower theater makers and audiences to celebrate liveness. A.C.T. is a Tony Award-winning nonprofit theater serving almost 200,000 people in the San Francisco Bay Area annually through theater, training, education, and community programs. The organization values inclusion, transformational learning, participation, and rigorous fun.

We opened our 2023/24 season with the world premiere of the Broadway-bound *Hippest Trip – The Soul Train Musical*. Through extensive community outreach and incredibly enthusiastic word of mouth, we were able to welcome over 30,000 patrons into the Toni Rembe Theater to celebrate “love, peace, and soul!” We were so honored and grateful to see so many new faces, so many large groups, and so many people coming back to see the show a second (or third) time. It was a great way to kick off this upcoming season!

LAND ACKNOWLEDGEMENT

As part of our commitment to equity, diversity, and inclusion at A.C.T., we are in the process of building a meaningful relationship with the local Indigenous community. As part of this we begin by honoring the lands upon which we do our work. We are proud to offer deep gratitude to the tribal band of Ramaytush Ohlone peoples and their lands that cover Northern California and down the Pacific coastline. Prior to the arrival of the Spanish in the 1700s, the Ramaytush Ohlone numbered approximately 1500 persons, and made their life on the sacred lands. Only a few families survived and still remain. Those descendants make up the membership of the Association of Ramaytush Ohlone (ARO) today. We honor the Ohlone as a people, their resilience, and all they have done and continue to do in maintaining sacred and ancestral lands, ceremony, and communities to this day. A.C.T. donates to the Shuumi Land Tax to support the repatriation of these Indigenous lands. For more information on how you can support the Ohlone community, please visit act-sf.org/indigenous-community.

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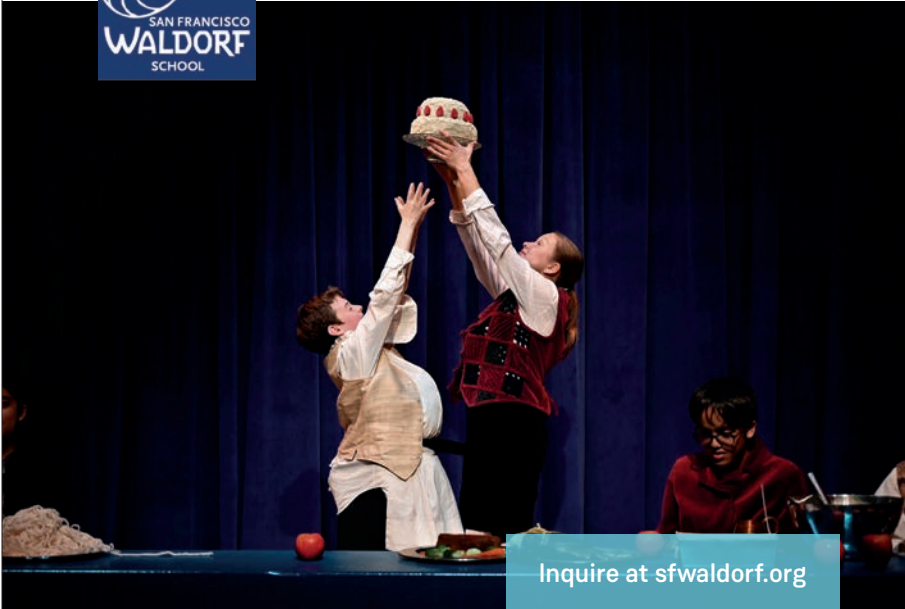
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American Conservatory Theater was founded in 1965 by William Ball. Edward Hastings, Artistic Director 1986–92. Carey Perloff, Artistic Director 1992–2018.



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Encore—Connecting Arts, Culture and Community.

Encore Media Group acknowledges that we are on the lands of the Duwamish People, and their other Coast Salish relations—past and present. We recognize that these lands are unceded and we support the Duwamish Tribe in their struggle to gain Federal Tribal Recognition. We honor with gratitude the land itself. This acknowledgement does not take the place of authentic relationships with Indigenous communities, which we seek to build. We hope that this step of honoring these lands, and the First People of Seattle who remain their stewards, will help us become better neighbors to the Duwamish Tribe and all the people who have called the Pacific Northwest home since time immemorial.

The future is in your hand.

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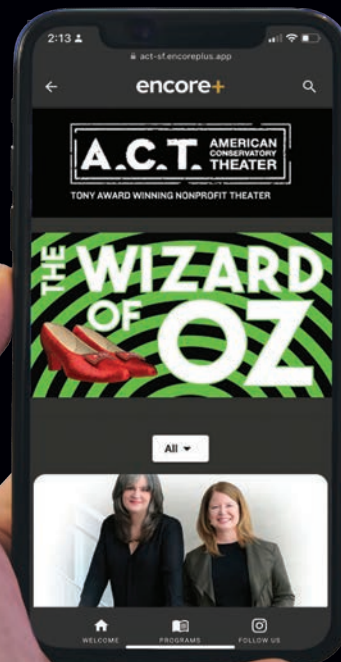
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WHAT'S INSIDE

B Noel Thomas and James Carpenter in *A Christmas Carol* 2022.
Photo by Kevin Berne.

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THE AMIRAULT FAMILY
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ANTHONY FUSCO
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JILL MACLEAN
...AND OUR *CHRISTMAS CAROL* FRIENDS AND FAMILY!

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act-sf.org/volunteer

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FROM THE ARTISTIC + EXECUTIVE DIRECTORS

WELCOME TO A.C.T.'S *A CHRISTMAS CAROL*!

A Christmas Carol has been a longstanding tradition for Bay Area audiences. Families return each year to enjoy the spectacle and relish in the joy of Scrooge's transformation. *Carol* is also an important part of the rhythm of school years, as numerous student matinee field trips come through the building, and for many students it is their first play.

Perhaps because the cast and crew are working through the holidays—this year closing night is Christmas Eve—and there are so many long days with two performances, or perhaps because there are many returning actors year to year, *Carol* also creates traditions and deep bonds behind the scenes.

Each professional company member is paired with a member of the child company to mentor. What do the common phrases and shorthands mean, like “half hour call” or “upstage vs. downstage.” How does one take a note from a director? What is tech? Actors lead by example, influencing the next generation that will maybe even follow in their footsteps.

Dressing rooms and backstage halls get decorated. There is a Secret Santa. Recipes are tried out, and holiday snacks abound.

But one of the most cherished traditions is a potluck dinner in the Garret space on the fifth floor of the theater. It occurs late in previews, when the company and crew are pretty much exhausted and maybe even a little punchy. It is between a matinee and evening show. Some actors take the time to grab a nap, but most attend. The child company members are charged with writing and performing skits, imitating moments from onstage, from rehearsal, some lampooning, some filled with admiration, all filled with heartfelt gratitude. There is always much laughter and recognition. I remember in 2018 standing behind a resplendent table of homemade lasagna, salads, cakes, and pies, while a young actor atop a chair performed a finely rout basso-voiced—a middle-school version mind you—paraphrased Marley in front of a delighted Ken Ruta, still in makeup from the afternoon. The room was at first electrically attentive, then swayed and cheered. It was a beautiful, shared moment, indicative of what goes into this tradition about interconnectedness and the power of transformation and holding dear a sense of generosity and community at the darkest time of the year.

Thank you for being a part of this story. Thank you for coming out to the theater. Thank you sharing in this tradition with your family. We are happy to be a part of your Christmas tradition.

All my best and happy holidays to you.



Pam MacKinnon
Artistic Director

This version of *A Christmas Carol* played for the first time in 2005, and has been revived at A.C.T. every year since—including as a radio play during 2020 and 2021, when we were unable to gather in person.

A Christmas Carol has been a holiday tradition and an entry point into theater for many. For many people, *A Christmas Carol* is their introduction to live theater. We hear stories all the time of people's memories of attending *Carol* with their families or schools and how they have enjoyed returning year after year.

Every year it provides reliable, often familiar jobs for numerous actors and crew. We've seen Young Conservatory students rise through the ranks as they grow older. We've seen actors return to their roles year after year. Every season, the cast assembles itself into multiple “families”—pairing newer young actors with veteran actors to help learn the ins and outs of being in a professional show. The *Carol* team has potlucks together, creates care packages for unhoused San Franciscans, and celebrates the holiday season together.

Hundreds of people throughout the Bay Area have been a part of *Carol*—whether on or offstage. In this year's program, you'll see snippets of stories and memories as we all celebrate this *Christmas Carol* and its long, vital tenure in San Francisco. We want to hear your stories as well! Visit us on Facebook, Instagram, or Threads (@ACTSanFrancisco) and share your *Carol* memories with us.

And we hope you'll come back to A.C.T. very soon. The rest of our 2023/24 Season is packed with exciting works: another world premiere in Kate Attwell's *Big Data*; Kristina Wong's triumphant return to the Bay Area with her show *Sweatshop Overlord*; and to close out our season, we're bringing you the 2022 Tony Award winner for Best Musical, *A Strange Loop*, and the 2022 Tony Award winner for Best Play, *The Lehman Trilogy*. Learn more about all these shows at act-sf.org.

A.C.T. is your theater. Thank you for choosing to celebrate your holidays with us!



Jennifer Bielstein
Executive Director



PHOTO BY KEVIN BERNE

RULES OF PLAY

WE ARE TOGETHER TO CELEBRATE **LIVENESS.**

All and any laughter is welcome. Laughter from many that can make a whole room shake. Laughter that is a beacon of any one person's connection to the story told. And laughter that betrays nerves as a story builds tension. Please laugh and let others around you laugh. It is why we have come together.

We encourage all response. You, the audience, are part of the storytelling equation. Feel free to express yourself and let those around you express themselves. We are building a community with each performance.

Theater is alive and precious in that aliveness. The stories are honed and rehearsed and told with—not just to—you, the audience. If you miss a phrase or two, please know that the show will take care of you. It'll come round again to catch you up and pull you forward. You can trust in the craft, so you can enjoy yourselves.

We ask that you turn off your mobile devices during the performance. This is out of respect for us all coming together to be part of a story told in this space and in living time.

Please share the fun. We ask that you save taking photos or video to before and after the performance and during intermission. We love seeing posts on social media: our programs held high among friends, floating before the set or curtain or lobby spaces. Tell folks about your experience. These shows have short runs and then are gone.

We encourage you to be present, mindful, and together in these spaces. Be kind to your neighbor and fellow theater lover. Help nurture and welcome new and young theater goers; for some this is their first time seeing a play. Give each other room, but also smile and say hello, as you pass on the way to your seats, or at intermission standing in a line, or as you walk out into your city.

WELCOME TO A.C.T. THIS IS YOUR THEATER.

Our intent is to be a truly inclusive theater, welcoming to all. Including these in each program was influenced by artist Dominique Morisseau's Rules of Engagement.

PAM
MACKINNON
Artistic Director

JENNIFER
BIELSTEIN
Executive Director



PRESENTS

A CHRISTMAS CAROL

We gratefully acknowledge our
2023/24 Season supporters.

Season Presenters

Barbara Bass Bakar; Stephen Davis
and Jill Cowan; Jerome L. and
Thao N. Dodson; Kathleen Donohue
and David Sze; Priscilla and
Keith Geeslin; Michael P. N. A. Hormel,
in loving memory of James C. Hormel;
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Kay Yun and Andre Neumann-Loreck



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SAN FRANCISCO
ON UNION SQUARE

A CHRISTMAS CAROL

A ghost story of Christmas

BY **CHARLES DICKENS**
ADAPTED BY **CAREY PERLOFF AND PAUL WALSH**
MUSIC BY **KARL LUNDEBERG**
CHOREOGRAPHY BY **VAL CANIPAROLI**
DIRECTED BY **PETER J. KUO**
BASED ON THE ORIGINAL DIRECTION BY **CAREY PERLOFF**
MUSIC DIRECTION BY **DANIEL FEYER**
SCENIC DESIGNER **JOHN ARNONE**
COSTUME DESIGNER **BEAVER BAUER**
LIGHTING DESIGNER **NANCY SCHERTLER**
SOUND DESIGNER **JAKE RODRIGUEZ**
DANCE RÉPÉTITEUR **NANCY DICKSON**
DRAMATURG **MICHAEL PALLER AND JOY MEADS**
CASTING **KATIE CRADDOCK**
STAGE MANAGER **REBECCA J. ENNALS ***
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FEATURING

KUBA ADAMS †	DANIKA ELIZABETH GUINN †	EMILY NEWSOME *
TASI ALABASTRO *	BRIAN HERNDON *	AMANDA LE NGUYEN *
VIVIAN AMIRAULT †	DAN HIATT *	SARITA OCÓN *
JASPER BERMUDEZ †	MONIQUE HIGHTOWER-GASKIN †	BRENNAN PICKMAN-THOON *
JAMES CARPENTER *	KIMBERLY HOLLKAMP-DINON *	XOCHITL SANTILLAN †
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	JAMES MERCER II *	

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& OPERATIONS **LOUISA LISKA**
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A Christmas Carol will be performed with one 15-minute intermission.

Recording notice: The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited.

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

† Member of A.C.T.'s Young Conservatory

‡ Fight Captain § Dance Captain

THE CAST

In alphabetical order

NED CRATCHIT GILES, ENSEMBLE	KUBA ADAMS + TASI ALABASTRO* (12/7@11AM, 12/8@7PM, 12/9@7PM, 12/10@6PM, 12/13@7PM, 12/15@11AM, 12/16@2PM, 12/17@1PM, 12/20@7PM, 12/21@7PM, 12/23@2PM, 12/24@1PM)
MARTHA CRATCHIT, ENSEMBLE	VIVIAN AMIRAULT+ (12/6@7PM, 12/7@7PM, 12/9@2PM, 12/10@1PM, 12/12@11AM, 12/14@7PM, 12/15@11AM, 12/16@7PM, 12/20@7PM, 12/21@7PM, 12/23@2PM, 12/24@1PM)
PETER CRATCHIT, BOY DICK EBENEZER SCROOGE	JASPER BERMUDEZ + JAMES CARPENTER* (12/6@7PM, 12/7@7PM, 12/8@7PM, 12/9@7PM, 12/10@6PM, 12/13@7PM, 12/15@11AM, 12/16@2PM, 12/17@1PM, 12/20@7PM, 12/21@7PM, 12/23@2PM, 12/24@1PM)
GHOST OF CHRISTMAS PRESENT THOMAS, ENSEMBLE	CATHERINE CASTELLANOS* JOHN CHUKWUDELUNZU*
RORY WILKINS, ENSEMBLE FELICITY, ENSEMBLE	JAMES CONIGLIO + KHALIA DAVIS* (12/6@7PM, 12/7@7PM, 12/9@2PM, 12/10@1PM, 12/12@11AM, 12/14@7PM, 12/15@7PM, 12/16@7PM, 12/20@2PM, 12/21@2PM, 12/22@7PM, 12/23@7PM)
DAVEY, WANT TURKEY CHILD, ENSEMBLE EBENEZER SCROOGE	EVAN DEPALMA + GINGER DREICER + ANTHONY FUSCO* (12/7@11AM, 12/9@2PM, 12/10@1PM, 12/12@11AM, 12/14@7PM, 12/15@7PM, 12/16@7PM, 12/20@2PM, 12/21@2PM, 12/22@7PM, 12/23@7PM)
ONION, ENSEMBLE CHARITABLE, RUTH, ENSEMBLE APPLE CHILD, ENSEMBLE MR. FEZZIWIG, ENSEMBLE	WYNTER GILL + CINDY GOLDFIELD* DANIKA ELIZABETH GUINN + BRIAN HERNDON*
GHOST OF JACOB MARLEY, ENSEMBLE SARAH WILKINS, PLUM, ENSEMBLE FELICITY, ENSEMBLE	DAN HIATT* MONIQUE HIGHTOWER-GASKIN + KIMBERLY HOLLKAMP-DINON* (12/7@11AM, 12/8@7PM, 12/9@7PM, 12/10@6PM, 12/13@7PM, 12/15@11AM, 12/16@2PM, 12/17@1PM, 12/20@7PM, 12/21@7PM, 12/23@2PM, 12/24@1PM)
GILES, ENSEMBLE	IXTLÁN* (12/6@7PM, 12/7@7PM, 12/9@2PM, 12/10@1PM, 12/12@11AM, 12/14@7PM, 12/15@7PM, 12/16@7PM, 12/20@2PM, 12/21@2PM, 12/22@7PM, 12/23@7PM)
TOPPER, ENSEMBLE SALLY CRATCHIT, PRECIOUS WILKINS, ENSEMBLE YOUNG SCROOGE, ENSEMBLE MRS. DILBER, MRS. FEZZIWIG BELINDA CRATCHIT LITTLE FAN, FIG, ENSEMBLE FRED, DICK WILKINS BELLE, MARY, ENSEMBLE BETH, MRS. FILCHER, ENSEMBLE ANNE CRATCHIT PROTESTER, ENSEMBLE ANNABELLE, ENSEMBLE BOY SCROOGE, ENSEMBLE CHARITABLE, ALAN, ENSEMBLE BOB CRATCHIT TINY TIM CRATCHIT GHOST OF CHRISTMAS PAST EDWARD, ENSEMBLE IGNORANCE, ENSEMBLE MARTHA CRATCHIT, ENSEMBLE	JEREMY KAHN* OLIVIA KOHN + ADAM KUVENIEMANN* SHARON LOCKWOOD* PALOMA MARTINEZ MUHSIN + JUSTINA MATEESCU + JAMES MERCER II* EMILY NEWSOME* AMANDA LE NGUYEN* SARITA OCÓN* XOCHITL SANTILLAN + ANNA MARIE SHARPE* WILLIAM SPITZ + HOWARD SWAIN* JOMAR TAGATAC* PIERA TAMER + B NOEL THOMAS* RHYS TOWNSAGER + MADELINE VON TRESKOW + ALLIANA LILI YANG + (12/7@11AM, 12/8@7PM, 12/9@7PM, 12/10@6PM, 12/13@7PM, 12/15@7PM, 12/16@2PM, 12/17@1PM, 12/20@2PM, 12/21@2PM, 12/22@7PM, 12/23@7PM)

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States. † Member of A.C.T.'s Young Conservatory

“Sitting in on *Christmas Carol* student matinees is one of my favorite experiences. Those audiences are so open and expressive. Their audible gasps and reactions as the story is revealed are always a delight.”

—Peter J. Kuo, Director

UNDERSTUDIES

In alphabetical order

RORY WILKINS, FIG
CHARITABLE, ALAN, TOPPER, THOMAS, OTHERS
LITTLE FAN
DICK WILKINS
NED CRATCHIT
ANNE CRATCHIT, BELLE, MRS. FILCHER
BOY DICK
SARAH WILKINS
ONION, OTHERS
MRS. DILBER, GHOST OF CHRISTMAS PRESENT
BELINDA CRATCHIT
GHOST OF CHRISTMAS PAST
EBENEZER SCROOGE
MARTHA CRATCHIT, WANT
RUTH, ANNABELLE, BETH, OTHERS
BOB CRATCHIT, YOUNG SCROOGE, OTHERS
EBENEZER SCROOGE, GHOST OF JACOB MARLEY

KUBA ADAMS +
TASI ALABASTRO*
VIVIAN AMIRALTY +
JOHN CHUKWUDELUNZU*
JAMES CONIGLIO +
KHALIA DAVIS*
EVAN DEPALMA +
GINGER DREICER +
WYNTER GILL +
CINDY GOLDFIELD*
DANIKA ELIZABETH GUINN +
BRIAN HERNDON*
DAN HIATT*
MONIQUE HIGHTOWER-GASKIN +
KIMBERLY HOLLKAMP-DINON*
IXTLÁN*
DARRYL V. JONES*

FRED, MR. FEZZIWIG
BELLE, FELICITY, ENSEMBLE
TINY TIM CRATCHIT
BOB CRATCHIT, FRED
ONION
SALLY CRATCHIT
GHOST OF CHRISTMAS PRESENT, MARY
MRS. FEZZIWIG
YOUNG SCROOGE, GILES, OTHERS
DAVEY, EDWARD
MARY
PETER CRATCHIT
GHOST OF JACOB MARLEY
MR. FEZZIWIG
PRECIOUS WILKINS
PETER CRATCHIT, BOY SCROOGE
DAVEY, EDWARD
IGNORANCE, PLUM

JEREMY KAHN*
KINA KANTOR*
OLIVIA KOHN +
ADAM KUVENIEMANN*
PALOMA MARTINEZ MUHSIN +
JUSTINA MATEESCU +
AMANDA LE NGUYEN*
SARITA OCÓN*
BRENNAN PICKMAN-THOON*
XOCHITL SANTILLAN +
ANNA MARIE SHARPE*
WILLIAM SPITZ +
HOWARD SWAIN*
JOMAR TAGATAC*
PIERA TAMER +
RHYS TOWNSAGER +
MADELINE VON TRESKOW +
ALLIANA LILI YANG +

“One of my most vivid memories of creating this *Carol* was running backstage to fix some choreography during tech rehearsals, and finding 80-year-old Ken Ruta in deep discussion in the corner with an 8-year-old Young Conservatory student. It was always our dream to make a version of *Carol* that was truly intergenerational, and that image of the two of them huddled together in energetic conversation is etched in my mind. I also remember the first costume fitting for the new ‘Spanish Onions’ at the Costume Shop—designer Beaver Bauer was there to oversee the process and when I arrived, the two ‘onions’ were rolling around happily on the floor in their onion suits, while Giles Havergal, the first Scrooge of this production, laughed his head off in the corner, knowing that he’d have to have the opposite reaction onstage when he encountered the dancing fruit in the show. And then there was Val Caniparoli demonstrating the ‘bobblehead’ dance to the Fezziwig dancers! We were determined to find as much joy as we could in Christmas Present, something to celebrate and long for, and Val never gave up till everyone’s heads bobbed at the same time!”

— Carey Perloff, original direction



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THEATER

CHRISTMAS CAROL RESOURCES!

A.C.T.'s Education & Community Programs Department is delighted to welcome you into the festive, spooky, and magical world of *A Christmas Carol*. Our team develops original educational programming for A.C.T.'s productions, including resource guides that are accessible for free online. The guides are designed to stimulate conversation and deep thinking about each production, providing history and social context, sneak peeks into the process, super fun activities, videos, and more.

We encourage you to check out ***A Christmas Carol's Resource and Activity Guide*** to enhance the experience of the play. We think there's something in there everyone...readings, history, and discussion questions for curious minds of all ages, worksheets and activities for young people in school, and coloring pages for the little ones. This interactive, multimedia guide will introduce you to the past and present of *A Christmas Carol*, and it just might give us some ideas for the future, as well.

View *A Christmas Carol* Resource and Activity Guide, along with other past resource guides, by scanning the QR link here.



"It is always a wonderful time being a part of *A Christmas Carol* at A.C.T. We create so many fun stories and memories backstage with crew and fellow actors. Last year, each night I would ask my 'daughter' in the Fezziwig party scene what she felt like eating that night and then she had the job to grab that (pretend) food from the party table as part of the scene while me and her 'dad,' who was my dance partner, would distract the grownups. Then right after the number would end, I would ask if she was successful in getting the goods and we would scurry off before anyone could catch us. It was so much fun to hear the different foods she was in the mood for, like sushi one night and then blueberry muffins the next. I love my *Christmas Carol* family. We definitely have the most fun on and off stage."

—Amanda Le Nguyen, *Carol* actor

"The first time my granddaughter appeared as 'Anna' I was so happy to see her onstage! I came back to see it again and again. The next year she was 'Little Fan' and 'Plum' and again I had to return multiple times to witness her happiness to share the stage with this great production."

—Annette H., audience member



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BY KATE ATTWELL

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BAH HUMBUG!

MEMORIES OF A CHRISTMAS CAROL

BY SYCHE PHILLIPS

We sat down with our two Ebenezer Scrooges, James (Jim) Carpenter and Anthony Fusco, to talk about being Scrooge, reviving a show year after year, and some of their favorite memories of *A Christmas Carol*.

Syche: How many years has this been for each of you?

Jim: This is my 18th year.

Anthony: And one fewer for me.

Jim: I was the understudy the first year for Giles Havergal, who was the original Scrooge in this version. We were required to do an understudy rehearsal in full costume, and our casting director at the time, Meryl Shaw, came to see it, and I said, “Meryl, I can’t do Giles’s version of Scrooge, I’ve got to do mine.” Giles’s version was very different. He was trained in English Panto and I am not—I didn’t think I could do it justice. And afterward Meryl said, “That was really quite good.” And I was given the role the next year. Probably because Giles didn’t want to do it—not because of my stellar

performance. It’s an extremely hard role, and Giles was at least 70 when he did it.

Anthony: If I recall correctly, that production was even more physically demanding—there were more dance numbers; Giles ran around the stage even more than we do. It was a slightly longer show.

Syche: So that first year after you took over from Giles, were you the only Scrooge?

Jim: Yes. Anthony, when did you start?

Anthony: I don’t think I understudied you your first year. At the time I was part of the A.C.T. core company, so I was doing something else that year that overlapped, or maybe I was teaching. I think I started understudying you in 2006. The very first time I went on, I hadn’t rehearsed it yet. That was really something. Thank goodness I had gotten off book. I had set up a replica of the set in the Garret upstairs, and I would listen to the audio coming over the monitors, and just walk the show over and over again, just in case I ever had to go on. Well, a couple of weeks into the process, poor Jim shows up to work with walking pneumonia. I was like, “I got it, don’t worry.” So he went home, and I did this play, having never rehearsed it.

Jim: Oh, I had visions, Anthony, of set pieces coming down on you...

Anthony: But you know what, it’s my favorite theater memory of all time, that performance. As an actor, you’re always trying to create the belief that something is happening for the first time. Well—[laughs] It *was* all happening for the first time! I stood in the wrong place a few times, and I couldn’t do the dance, but it all went okay, except of course I was wearing Jim’s coat and Jim’s wig, and we’re of similar build but not the exact same build, so I did feel a little bit like a kid in his dad’s clothing. The only thing that almost happened badly is that, at the end of act 1, Scrooge moves from upstage to downstage as the light dims and the curtain comes in, so I purposefully set off downstage, half-blinded by the footlights, and I come to a stop, and this million pound curtain comes down about 3 inches in front of my nose. And the lights came up and the stage manager was right there, like “Are you okay??” But yeah, it was all good.

Jim: I felt so bad about all that. I had been to the doctor and I was already on antibiotics, but this was our opening week, and by the time I got to the end of the week I was just tottering. The doctor said, “You need to go to bed.” But we got through it! I think that’s the very first time I ever had anyone go onstage for me.

Anthony: And then in subsequent years, I continued to understudy. We used to have more shows than we do now per week, and so I started taking on a few of the shows every week. And then gradually I just insinuated myself



Anthony Fusco as Scrooge.
Photo by Kevin Berne.



James Carpenter as Scrooge, with Catherine Castellanos, Adam Donovan, and Afua Busia. Photo by Kevin Berne.

into the show and Jim, God bless him, was kind enough to let me take half his part.

Jim: I've been an understudy myself and there are few things more torturous than trying to live inside another actor's choices. No matter how good or theatrical they might be, they don't come from you. Internalizing someone else's choices is really hard. As Anthony started taking over more shows, I said, "Let's give him some rehearsal time and let him make his own choices." Our Scrooges are quite different actually.

Anthony: We both had that sort of introduction to the show, didn't we—starting off trying to fill in for someone else's performance, and then gradually coming to our own choices. I've been very grateful that the directors and the casts we've had have been willing to put up with that—we have different rhythms and slightly different attacks on different scenes. There has been a lot of really good collaboration. It's an unusual experience.

Syche: How do you split rehearsal? Are you both in rehearsal all the time?

Jim: Pretty much. I'll go through a scene, and then I'll hand it off to Anthony to put his spin on the ball.

Anthony: Yes, and that's one of the real joys of doing this. Not only working with Jim to sort out ideas but also

because there are so many new cast members every year. There's that beautiful thing of the same core bunch coming back every year, people who become your holiday family—Sharon, Dan, Cindy, Catherine, Howard, Jomar, Sarita—all these people you see every year. Last year when we all gathered for the room in the first rehearsal, I couldn't keep back tears. It was like a family reunion. But then there are all these new people, and they bring their ideas and rhythms and life stories. The role of Christmas Past has been radically different year to year—B Noel is back this year again, she's fantastic and the audience loves her, but the actor used to change every year. Some years the Christmas Past was very tender and some years very forceful, and it just completely changes how the show launches.

Jim: You also have to give the newcomers, be they youth or adult cast members, you have to allow them to make their own characters as well. You know, if they're just handed a bunch of choices and told, "This is what you have to be," they're not going to be invested. They need the discovery. Every year, the guy who plays Fred, I'm always surprised—how can he be so cheerful to the nasty Scrooge? But each year, Fred finds his way there.

Syche: This year we have dual casting for Martha Cratchit, as well as dual casting for the Ensemble members of the cast, so there will be more

variations of who's onstage from day to day. Do you think having the constant changes in who's onstage help keep the show fresh?

Jim: Oh yeah. Last year at one point, I walked onstage and an actor I'd never seen or met before walked onstage and started talking. We had had so many sicknesses (mostly non-covid related), they were replacing people every night. We were doing put-in rehearsals constantly. In a weird way it's delightful. It keeps you on your toes.

Anthony: It's more like real life that way—except usually when your nephew walks in, you recognize them. [laughs]

Jim: "Hi, you're...Fred, right?" [laughs]

Anthony: Also with crew—sometimes you run offstage and there's a stranger there holding your hat for you. But it seems to work somehow! Everyone pulling together and working toward one thing together.

Syche: What are some of your favorite memories over the years?

Jim: Several years ago, I think it was an opening night, and I was in the scene with the Turkey Child, after



James Carpenter as Scrooge. Photo by Kevin Berne.



Anthony Fusco as Scrooge, with Emma Van Lare, LeRoy S. Graham III, Monica Ho, and Lily Harris. Photo by Kevin Berne.

Scrooge has woken up on Christmas morning, we were halfway through the scene when we heard this enormous crash behind us, followed shortly by a very loud curse word. No screaming or anything, so I looked at this kid, like, “We’re still in this, right?” He locked in on me and we kept going. And then the stage manager came on over the intercom and said, “Ladies and gentlemen, we’re going to have a 15-minute hiatus.” The curtain came down, I turned upstage, and the entire trap had fallen in. The hydraulics had given out. So the crew came out, bolted a sheet of plywood over it, put traffic cones and caution tape around it, the curtain went back up, and we finished the last five minutes of the show.

Anthony: One memory that I really love—it’s in the Fred’s party scene, when the Spirit says, and I’m paraphrasing, “We have to leave,” and Scrooge says “Oh no, just one more game!” And the Spirit says, “No, we have to move on,” and Scrooge finally musters up, “...Please?” And this little kid in the audience went, “PLEEEEEASE!” [laughs] It was so adorable. And the audience applauded this kid, and then of course the Spirit had to let me stay for one more game.

Jim: There are so many tiny moments like that, that you don’t write down,

you just put them into a book of fond memories.

Anthony: It’s great having the YC, having all those kids. It’s fantastic. I don’t know exactly how old Ken Ruta was in his last year—

Jim: He was 89 or 90.

Anthony: But to have someone that age onstage with kids who are as young as eight, and to have the whole generational spectrum onstage at once—there’s nothing like it. There was one year I was doing the show and I felt like, maybe I was lacking in the Christmas spirit, but in Scroogelike fashion, I muttered something at home like, “Well, time to go do the pageant.” (I’m not proud of it.) And my son, who was 10 at the time, said something like, “Yes Dad, it is a pageant. It’s an important story and everyone in the community gets to have a part in it.”

Syche: Awww!

Jim: From the mouths of children.

Anthony: And my heart grew three sizes that day. I have loved doing this play every day since.

Jim: Scrooge is a hard role. It’s a mini-Lear in its difficulty. There’s a huge amount of things you need to be doing, technically, vocally, physically. And at the same time, it’s wonderfully freeing to do it. You sometimes forget how you’re affecting people. But I’ve had people tell me, “Thank you for making me remember what Christmas is all about.” One of my favorite memories was—for several years, we had a fake ghost that would live way up in the rafters, and on a cue, the door to this upper attic area would fly open and this dummy ghost would slide on a wire up into the ceiling. We went into the theater for our first day of tech, and we’re all standing onstage getting the speech on theater safety, and everyone’s listening. I was watching this one little boy, and he just started to look all around, and he tilted his head back, and he saw the ghost in the ceiling. And this grin spread across his face, and it was like this grin that embodied boyhood.

Anthony: I feel like that boy when I sit in the audience for the first tech rehearsal. To look around at that incredible theater and all the technical elements.

Jim: We’re really lucky, you and I. To have been able to do this.

Syche: What are you going to miss about this show?

Jim: The people. Definitely the people.

Anthony: Having done it more or less the same, for all these years, the show itself becomes a holiday ritual. My favorite parts. Arriving at the theater, getting into the familiar costume, doing warm ups, checking in with other actors. Because I’ve been doing it for so long, it provides the structure of my holiday. It’s hard to imagine what December would be without *Christmas Carol*.

ADULT ACTOR TRAINING AT A.C.T.



PHOTOS BY MARK KITAOKA AND TRACY MARTIN

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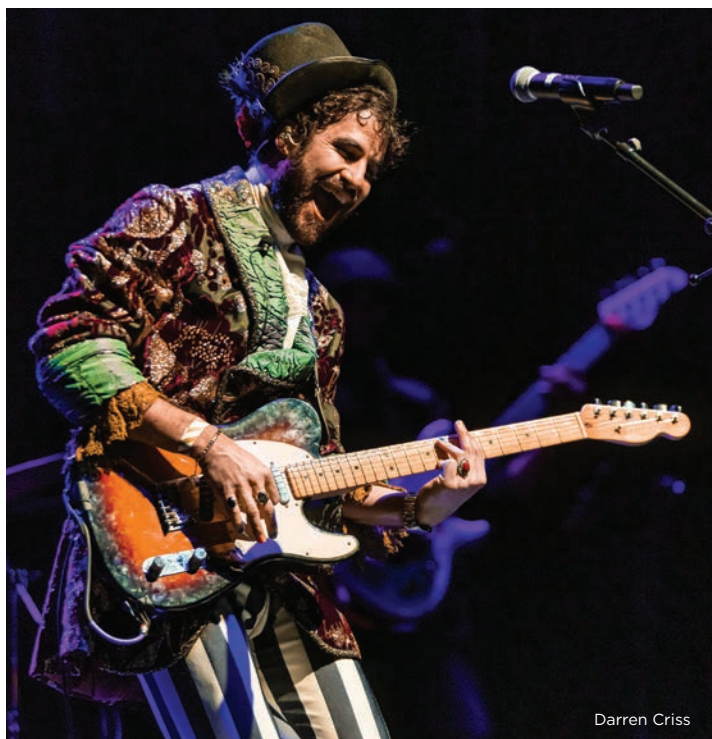


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ALL HALLOWS' GALA: ZOMBIE BALL



Darren Criss

On Friday, October 27, A.C.T. hosted its second annual **All Hallows' Gala**—a festive Halloween party for a good cause—at August Hall. The theme this year was “Zombie Ball,” and the undead and their nearest and dearest came out to dine, drink, and dance! We are thrilled to share the event was a smashing success, **raising nearly \$400,000 to support all of A.C.T.'s mission-driven programming.**

Guests enjoyed a spirited evening, featuring a one-night-only performance by Emmy Award winner (and A.C.T. Young Conservatory Alum) **Darren Criss**, who treated guests to an impromptu concert with dance band Vinyl Project during the After-Life Party.

A profound thank you to all of our All Hallows' Gala donors. We are tremendously grateful for your extraordinary support.

Be sure to keep an eye out for information about next year's Gala coming soon—it's an event not to be missed!



Vinyl Project



Pam MacKinnon, Joe D'Alessandro, David Jones, Heather Stallings Little, John Little, Jennifer Bielstein



Justin Montgomery, Ernest Jones, Tonya Russell, Toni Ratner Miller, Bianca Mallory



Cristy Johnston Limón, Tom Limón



San Francisco Mayor London Breed

Photos by Drew Altizer Photography

WHO'S WHO IN A CHRISTMAS CAROL



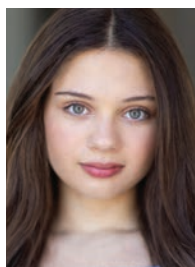
KUBA ADAMS †
(Ned Cratchit;
U/S Rory
Wilkins, Fig) is
proud to make his
debut in this year's
production of *A
Christmas Carol*.

Kuba is a 5th grader at École Notre Dame des Victoires. In addition to training with A.C.T.'s Young Conservatory, Kuba enjoys surfing, bouldering, watching live theater, and creating movies. He thanks his parents and his family and friends in the US and in Poland for their support. Kuba wishes everyone a wonderful Christmas season! (he/him)



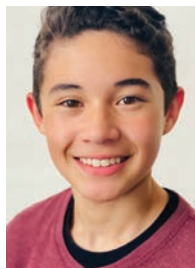
**TASI
ALABASTRO** *
(Giles,
Ensemble; U/S
Alan, Topper,
Thomas, others)
is an actor and
multi-disciplinary

artist returning to the Toni Rembe stage. Professional credits include *Twelfth Night*, musical adaptation (SF Playhouse); *Every Brilliant Thing*, *VIETGONE*, and *Stupid F**king Bird* (City Lights Theatre Company); *Sisters Matsumoto* (CenterRep); *Peter and the Starcatcher* (Hillbarn Theatre); *Macbeth*, and *Three Days of Rain* (Dragon Theatre). Alabastro is a recipient of the 2019 Leigh Weimers Emerging Artist Award and the 2018 SVCcreates Emerging Artist Laureate. He is a senior company member of the Red Ladder Theatre Company, a nationally acclaimed, award-winning social justice theatre company. Visit tasialabastro.com. IG: @tasialabastro or @themodernclicksmith (he/him)



**VIVIAN
AMIRAULT** †
(Martha
Cratchit,
Ensemble; U/S
Little Fan) is
thrilled to join the
cast of *A Christmas*

Carol at A.C.T. for the third and final time! Amirault is an eighth-grade student at Creative Arts Charter School. Her favorite theatrical credits include: *A Christmas Carol* in 2019/2022 at A.C.T. (Anna/Tiny Tim u/s, Little Fan/French Plum), *Into the Woods* at A.C.T. (Narrator), and most recently, Annie Warbucks at Landmark Theatre (*Annie*). Her advertisement credits include Clover Milk and BeKids. Amirault is delighted to spend this festive season with such an incredible cast and crew spreading cheer. Happy Holidays!



**JASPER
BERMUDEZ** †
(Peter Cratchit,
Boy Dick) is an
8th grader at St.
Brendan School in
San Francisco. He
is excited to return

for his third performance of A.C.T.'s *A Christmas Carol* after prior roles as Boy Scrooge, Peter Cratchit, Ned Cratchit, and Rory Wilkins. He has trained with A.C.T.'s Young Conservatory since 2019 and continues to perform with the YC Actors Ensemble. He has also studied with Broadway Artists Alliance in New York City. In addition to acting, he enjoys playing piano and drums. He's grateful to his family and friends for all their love and support. (he/him)



**JAMES
CARPENTER** *
(Ebenezer
Scrooge) A long
time Bay Area
resident, James
has performed the
role of Scrooge for

17 years, as well as appearing in many shows at A.C.T. Bay Area credits include Cutting Ball Theatre, Shotgun Players, Aurora Theatre, Center Rep, The Magic Theatre, Marin Theatre Company, California Shakespeare Theatre, Shakespeare Santa Cruz, and Berkeley Repertory Theatre. Out of town credits include Mark Taper Forum, Oregon Shakespeare Festival, The Old Globe Theatre, The Huntington, Yale Repertory Theatre, Arizona Theatre Company, and The Intiman. He is the recipient of the Bay Area Theatre Critics Circle Barbara Bladen Porter award for Continued Excellence in the Arts, as well as their Lifelong Achievement award. James was awarded a Lunt-Fontanne Fellowship in 2010. Film and TV credits include: *Nash Bridges*, *Metro*, *The Rainmaker*, and the independent films *Presque Isle*, *Singing*, and *For The Coyotes*. He is the Founder and member of the Actors Reading Collective.



**CATHERINE
CASTELLANOS** *
(Ghost of
Christmas
Present) was seen
at A.C.T. as Fefu in
*Fefu and Her
Friends*, and in

Between Riverside and Crazy as The Church Lady, and is thrilled to return for *A Christmas Carol*. She holds thirteen seasons as an Associate Artist with the California Shakespeare Theater in such roles as Prospero in *The Tempest*, Sir Toby Belch in *Twelfth Night*, the Nurse in

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

† Member of A.C.T.'s Young Conservatory

Romeo and Juliet, Queen Margaret in *Richard III*, and Emilia in *Othello*, to name a few. She has also been a company member with Magic Theatre's resident theatre company Campo Santo since 2001, creating premiere works with renowned writers and recently directing Luis Alfaro's premiere of *The Travelers*. Other Bay Area credits include *Roe* at Berkeley Repertory Theatre, and *Phaedra* at Shotgun Players. Regionally, Catherine has acted at Yale Repertory Theatre, La MaMa, Arena Stage, Portland Center Stage, and with the Oregon Shakespeare Festival since 2016, most recently in their 2023 season as Lord Capulet in *Romeo and Juliet* and Sir Toby Belch in *Twelfth Night*. Castellanos has worked coaching and teaching restorative justice through theatre art with Community Works West Rising Voices and with the men in blue at San Quentin. (she/her)



JOHN CHUKWUDELUNZU *
(Thomas, Ensemble; U/S Dick Wilkins) is a graduate from the American Conservatory Theater

MFA program and is excited to be returning to the Toni Rembe Theater. Before coming to A.C.T., he studied at Oxford University at the British American Drama Academy in England and earned his Bachelor of Arts degree in Public Relations with a minor in Theatrical Arts from Howard University in Washington, D.C.



JAMES CONIGLIO *
(Rory Wilkins, Ensemble; U/S Ned Cratchit) is delighted to return to A.C.T. for his second year in *A*

Christmas Carol! At only 9 years old, Coniglio recently starred as Young Gottfried in *Lohengrin* at San Francisco

Opera. This season he performed Little Boy in *Ragtime* with Lyric Theatre San Jose, Newsboy in *Gypsy* with Woodminster Summer Musicals, Harry in *Albert Herring* with Pocket Opera, and *Il Trovatore* at San Francisco Opera. He has trained with San Francisco Boys Chorus, Pittsburg Performing Arts Academy, and performed roles in *Little Mermaid Jr.*, *Seussical Jr.*, and *Lion King Jr.* with Pittsburg Theater Company. IG: @JamesJadonConiglio



KHALIA DAVIS *
(Felicity, Ensemble; U/S Anne Cratchit, Belle, Mrs. Filcher) is a multidisciplinary

artist who recently had the honor of being the assistant director for the Broadway-bound show *Hippest Trip: The Soul Train Musical* at A.C.T. As a director and arts educator, she has worked with prominent theaters all over the country. Partial performing credits include New Victory Theatre, TheatreWorks Silicon Valley, The Story Pirates, CalShakes, Bay Area Children's Theatre, Aurora Theatre, 42nd Street Moon, and Center Repertory Theatre. BA in Theater Arts from the University of Southern California. khaliadavis.com (she/her)



EVAN DEPALMA *
(Davey, Want; U/S Boy Dick) is excited to be debuting his acting career with this year's *A Christmas Carol* at A.C.T. This

will be DePalma's first time performing in front of large audience, and he is embracing this opportunity to improve his skills and reach his dream of making it to the big screen. His acting and performance experience is continuously growing through school plays and being a member of a Church Choir in Atlanta before moving back to San Francisco.

DePalma also has experience auditioning for television shows, commercials, and student short films.



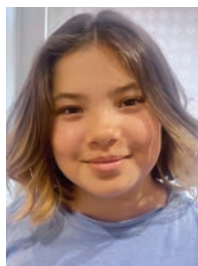
GINGER DREICER *
(Turkey Child, Ensemble; U/S Sarah Wilkins) is overjoyed to be making her A.C.T. debut! Her credits

include: Lavender in *Matilda* (Berkeley Playhouse), *Becoming Robin Hood* (Berkeley Playhouse), *Ruthless* (Altarena Playhouse), *School of Rock* (Berkeley Playhouse—Spotlight Show); new plays *See in the Dark*, *You Have to Promise*, and *Out of Balance* (National Women's Theatre Festival); Alice in *Alice Through the Looking Glass* (Fairyland's Children's Theatre); and *The Hunchback of Notre Dame* at Youth Musical Theatre Company. Dreicer has appeared in a web series, two music videos, and album, all with Juno Award-winning singer-songwriter Will Stroet. IG: @gingerdreicer (she/her)



ANTHONY FUSCO *
(Ebenezer Scrooge) has performed 15 seasons in A.C.T.'s *A Christmas Carol*: two as Bob Cratchit,

and 13 as Ebenezer Scrooge! A former A.C.T. Core Company member, his dozens of productions here include *Clybourne Park*, *The Homecoming*, *At Home at the Zoo*, *The Three Sisters*, *Race, November*, *Love and Information*, and *Ah, Wilderness!* Other local credits include performances for Berkeley Repertory Theatre, Marin Theatre Company, TheatreWorks Silicon Valley, SF Playhouse, and 14 productions with CalShakes. Fusco was in *The Real Thing* and *The Real Inspector Hound* on Broadway, and many off-Broadway and regional productions. He trained at Juilliard and The Barrow Group. Next up: *Manahatta* at Aurora Theatre. anthonyfusco.actor (he/him)



WYNTER GILL [†]
(Onion,
Ensemble; U/S
Onion, others) is
thrilled to be part
of the A.C.T.
production of *A
Christmas Carol*.

Born in San Francisco, Wynter is a Japanese American bi-national and is currently in the fifth grade at the Hamlin School. Prior to joining the cast of *A Christmas Carol*, Wynter performed in the City Ballet production of *The Nutcracker*, while also doing vocal training and studying guitar.



**CINDY
GOLDFIELD** ^{*}
(Charitable,
Ruth, Ensemble;
U/S Mrs. Dilber,
Ghost of
Christmas
Present) is

thrilled to once again be spending the holiday season here at A.C.T. Regional credits include 18 seasons of *A Christmas Carol*, *Fefu and Her Friends*, and *Love and Information* here at A.C.T., as well as work at CenterREP, San Jose Repertory, TheatreWorks, Broadway by the Bay, Marin Theatre Company, New Conservatory Theatre, and most recently played the title character in *Mame* at 42nd Street Moon. New York credits include D'Arcy Drollinger's *Project: Lohan*, and *Mr. Irresistible* at La MaMa E.T.C. Goldfield also enjoys cabaret collaborations with Scrumbly Koldewyn (*Goldfield & Koldewyn*) and David Aaron Brown (*One Night Stand*). In addition to her performance awards, Goldfield has two Theatre Bay Area awards for Best Direction, with upcoming directing projects at New Conservatory Theatre and 42nd Street Moon. cindygoldfield.com (she/her)

^{*} Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

[†] Member of A.C.T.'s Young Conservatory



**DANIKA
ELIZABETH
GUINN** [†]
(Apple Child,
Ensemble; U/S
Belinda
Cratchit) is
excited to be part of
A Christmas Carol.

Danika is 13 year old, from Pittsburgh, and has been a student at A.C.T.'s Young Conservatory. Danika performed a role as Mary in *Live in the True Spirit of Christmas* at Riordan's Lindland Theater. (she/her)



**BRIAN
HERNDON** ^{*}
(Mr. Fezziwig,
Ensemble; U/S
Ghost of
Christmas Past)
gratefully returns
to *A Christmas*

Carol at A.C.T. for the second year! Other regional credits include *Jane Austen's Emma*, *A Little Princess*, and *Being Earnest* (TheatreWorks Silicon Valley); *Oslo*, *Pass Over*, and *Failure: A Love Story* (Marin Theatre Company); and six seasons with the San Francisco Shakespeare Festival, including *Cymbeline* this past summer. Next up for him is a world premiere at Central Works in Berkeley. Herndon holds an MFA in Acting from the Alabama Shakespeare Festival and is a proud Equity member. Love to his family! brianherndon.com (he/him)



DAN HIATT ^{*}
(Ghost of Jacob
Marley,
Ensemble; U/S
Ebenezer
Scrooge) has
appeared at A.C.T.
in *Vanity Fair*,

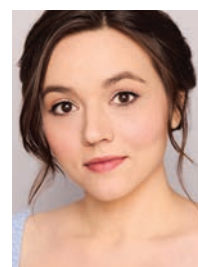
Father Comes Home from the Wars, *The Birthday Party*, *Hamlet*, *Love and Information*, *The Rivals*, *Ah, Wilderness!*, among others. His Bay Area credits include *Joe Turner's Come and Gone* (Berkeley Repertory

Theatre); *Uncle Vanya*, *Romeo and Juliet*, *Hamlet*, and *Man and Superman* (California Shakespeare Theater); *Anne Boleyn* (Marin Theatre Company); *Gem of the Ocean* (TheatreWorks); and *Arsonists* (Aurora Theatre Company). Regional work includes *King Charles III* (Shakespeare Theatre Company); *Mary Stuart* (Huntington Theatre Company); *The Two Gentlemen of Verona* (Arizona Theatre Company); and *Picasso at the Lapin Agile* at Ford's Theatre. (he/him)



**MONIQUE
HIGHTOWER-
GASKIN** [†] (Sarah
Wilkins, Plum,
Ensemble; U/S
Martha Cratchit,
Want) is excited
to return to A.C.T.'s

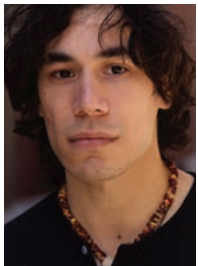
A Christmas Carol (last year she was the Onion and Anna). Monique is a highly skilled and experienced 13-year-old musical theater actress. Identified as gifted in theater as a kindergartener in New Orleans, she is also fluent in French and a competitive swimmer. Most recently Monique starred in *The Lightning Thief – Percy Jackson the Musical* as Nancy Bobafit at Interlochen Arts Academy in Michigan. This summer she also played Betty Blast in *Footloose* at French Woods Festival in Hancock, NY. Monique also starred as young Betty in The San Francisco Bay Area Theater Company's *Sign My Name to Freedom: The Unheard Songs of Betty Reid Soskin* and as Chloe in Theater Rhinoceros's *How Black Mothers Say I Love You*.



**KIMBERLY
HOLLKAMP-
DINON** ^{*}
(Felicity,
Ensemble; U/S
Ruth, Annabelle,
Beth, others) is
thrilled to be

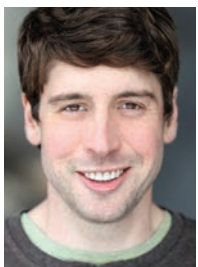
returning to the Rembe Stage. She has performed in several productions at

A.C.T., including *A Christmas Carol*, *Into the Woods*, *Passage*, *Ti Jean and His Brothers*, *Sense and Sensibility*, *The School for Scandal*, *Bachelorette*, and *Dry Land*. Other regional credits include: *The Haunting at Camp Winona* (Berkeley Repertory Theatre), *Tiger Beat* (Bay Area Playwrights Festival), and *Double Falsehood* (Savage Rose). She is an actor, singer, writer, and improviser. Hollkamp-Dinon is a graduate of the A.C.T. MFA Program.



IXTLÁN * (Giles, Ensemble; U/S Bob Cratchit, Young Scrooge, others) has performed at repertory theaters across the country:

Yale Repertory Theater in New Haven, Connecticut (continuing the role of Seketemaquay/Luke in *Manahatta* after having first performed in the world premiere release at the Oregon Shakespeare Festival, and will continue the role in 2024 at Aurora Theater, SF); Menelaus in *Helen* and Master Puppeteer for *Puppets & Poe* (Theatre of Yugen); *Daughters of Leda* (UC Berkeley); and *Last of the Caucasians* (The Barrow Group Theater Company, NY). TV/Film: *The Monster Project* and *It's Always Sunny in Philadelphia*. He also studied at the Herbert Berghof Studio, NY.
@flowersfromouterspace



JEREMY KAHN * (Topper, Ensemble; U/S Fred, Mr. Fezziwig) returns to A.C.T. where he previously

appeared in *A Christmas Carol* (2022) and *Gloria* (2020). He has acted in plays with Berkeley Repertory Theatre, Long Wharf Theatre, TheatreWorks, Marin Theatre Company, San Diego Repertory

Theatre, Center Repertory Company, Magic Theatre, Aurora Theatre Company, San Francisco Playhouse, Capital Stage, Ensemble Theatre Company, and Shotgun Players. Kahn's screen work includes *Looking* (HBO), *Unleashed*, *Love is Love is Love*, *The Etruscan Smile*, and *Dirt* as well as motion capture performance on several releases of NBA2K. BFA, The Theatre School at DePaul University. ActorJeremyKahn.com (he/him)



OLIVIA KOHN + (Sally Cratchit, Precious Wilkins, Ensemble; U/S Tiny Tim Cratchit) is a third grader at

Notre Dame des Victoires. This is her acting debut. She was enrolled in A.C.T.'s musical theater camp and loved it, which inspired her to audition for *A Christmas Carol*. Kohn took ballet for two years with Miss Tilly; her recitals were at Herbst Theater. Kohn enjoys tennis, swimming, and basketball, and writes poetry and memorizes limericks and poems for school talent shows. She loves dogs and volunteers for the Family Dog Rescue organization. Kohn's dream has come true to be a part of A.C.T.'s *A Christmas Carol*.



ADAM KUVENIEMANN * (Young Scrooge, Ensemble; U/S Bob Cratchit, Fred) joyously returns to A.C.T.

for his second year in *A Christmas Carol*. Other credits include *Before the Sword* (New Conservatory Theatre Center), *Sweat* (Center Repertory Company), *Exodus to Eden* (Oakland Theater Project), *Exit Strategy* (Aurora Theatre Company), *The Great Khan* (SF Playhouse), and understudying *Angels in America*

(Berkeley Repertory Theatre). Love love love to the KuveNiemann family at home and much gratitude to the greater community of Bay Area artists that make the Bay what it is. Check out KuveNiemann's original musical *JFK 'n Me* or his podcast *Green Eggs... and Man?* on his website:

AdamKuveNiemann.com (he/him)



SHARON LOCKWOOD * (Mrs. Dilber, Mrs. Fezziwig) has lived and worked in the Bay Area for over 50 years. During that

time she has performed extensively at A.C.T., including 17 seasons of *A Christmas Carol*. She has also had a long association with Berkeley Repertory Theatre, where she most recently performed in *Wintertime* with director Les Waters. Other local credits include Aurora Theatre, California Shakespeare Theatre, and San Francisco Mime Troupe. Regionally, she has performed at La Jolla Playhouse, The Old Globe, Long Wharf Theatre, Seattle Repertory Theatre, Mark Taper in Los Angeles, and Alley Theatre in Houston. In 2016, Sharon was honored with the Lunt Fontanne Fellowship and participated in its Master Class at Ten Chimneys in Wisconsin. In 2018 she received the Theatre Bay Area Lifetime Achievement Award presented by director Tony Taccone. (she/her)

"A Christmas Carol at A.C.T. was the first play I ever saw. I remember being delighted, momentarily terrified, and ultimately entranced by it."

—Joy Meads, A.C.T. staff



**PALOMA
MARTINEZ
MUHSIN** †

(Belinda Cratchit, U/S Onion) is excited to perform in her second year with

A.C.T. She's 10 years old and a 5th grade student at Harvey Milk Civil Rights Academy. Paloma sings, plays trumpet, competes in the San Francisco Oratorical Contest, and is a proud student of French Woods Festival of the Performing Arts in New York where she has performed in student-led productions of *Willy Wonka* (Helen Bucket), *Finding Nemo*, and *Wind in the Willows*. She thanks all of her friends and family (and puppy) for their immense support. (she/her)



**JUSTINA
MATEESCU** †
(Little Fan, Fig, Ensemble; U/S Sally Cratchit),

currently a sixth grade Student Senator for Union

School District San Jose, is an eleven-year-old recently published Young Author (2020, 2023), who loves acting, singing, dancing, writing, playing piano and clarinet, doing math, and making art. So far, she has performed in several school productions, most recently Miss Hannigan in *Annie Jr.* and Verges in Shakespeare's *Much Ado about Nothing* (2023). She fell in love with A.C.T. this summer, when she took an amazing intensive musical theater course with Young Conservatory, which she wholeheartedly encourages all her friends to take in the near future. (she/her)

* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

† Member of A.C.T.'s Young Conservatory



JAMES MERCER II * **(Fred, Dick Wilkins)** is a theater artist and visual artist originally from Philly-adjacent, and is thrilled to

return to A.C.T. (*A Christmas Carol*, *The Pliant Girls*, *Cymbeline*, *In Love & Warcraft*). Other Bay Area and regional theater credits include Berkeley Repertory Theatre, African-American Shakespeare Company, Irish Rep, and Arden Theatre Company. Mercer has also worked as a nationally touring physical theater artist with Theater Unspeakable based in Chicago, and has workshoped plays with A.C.T., Penumbra, National Black Theatre, Playwrights Foundation, and Berkeley Repertory Theatre's Ground Floor. School at Steppenwolf Group 21; MFA American Conservatory Theater. (they/them/anything—don't be shady) jamesmercerii.com



**EMILY
NEWSOME** *
(Belle, Mary, Ensemble) is

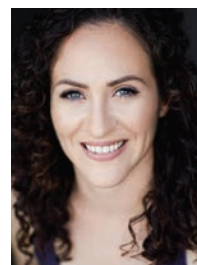
honored to be returning to A.C.T. for her second *Carol!* As live

theater fights to recover from a global pandemic, Emily is dedicated to breathing new life into this beloved art form. She has had the privilege of participating in multiple new play development workshops, including UC Santa Barbara's LaunchPad Productions and Berkeley Repertory Theatre's Ground Floor. She is also a proud co-founder of Berkeley Shakespeare Company. To my theater family, chosen family, and family family—my love and gratitude are too great to be defined. To everyone else—thank you for supporting live theater!



**AMANDA LE
NGUYEN** *
(Beth, Mrs. Filcher, Ensemble; U/S Ghost of Christmas Present, Mary)

is an active Vietnamese American performer based in the Bay Area. Fresh out of SFBATCO's New Works Festival and before that the world premiere of *Hippest Trip – The Soul Train Musical* (A.C.T.), she was also seen as part of the company of *Poor Yella Rednecks* (A.C.T.), *A Christmas Carol* (A.C.T.), Patty Di Marco in *School of Rock* (Palo Alto Players), Annelle in *Steel Magnolias* (Los Altos Stage Company) and Tong in *Vietgone* (City Lights Theatre Company). Other recent credits include the musical adaptation of *Twelfth Night* (SF Playhouse), *Shout! The Mod Musical* (South Bay Musical Theatre), and the local tour of *Don't Let Pigeon Drive the Bus* (Bay Area Children's Theatre). Love to her beautiful family and friends. Hey, Bub. @haus_of_win (she/her)



SARITA OCÓN *
(Anne Cratchit, U/S Mrs. Fezziwig) was most recently seen as Amalia Morales in *American Mariachi* at the

Alley Theatre in Houston. A.C.T. credits include *Fefu and Her Friends*, *Men On Boats*, and *A Christmas Carol*. Regional theatrical credits include: Arizona Theatre Company, Berkeley Repertory Theatre, BRAVA Theater Center, California Shakespeare Theater, Huntington Theatre, Los Angeles Theater Center, Oakland Theater Project, Oregon Shakespeare Festival, PlayMakers Repertory Company, Round House Theatre, San Francisco Playhouse, South Coast Repertory, Teatro Visión, and TheatreWorks Silicon Valley, among

others. Awards include: TCG Fox Foundation Resident Actor Fellowship; Center for Cultural Innovation Investing in Artists Award; California Arts Council Local Impact Award; the RHE Foundation Artistic Fellowship. Ocón received her BA from Stanford University, and is an Associate Artist with Oakland Theater Project, and an inaugural member of the Cal Shakes Artist Circle (2021-2023).



XOCHITL SANTILLAN +
(Protester, Ensemble; U/S Davey, Edward)
is a 7th grader at The Nueva School. This is her third

performance in *A Christmas Carol* with A.C.T. In addition to her work with A.C.T. she has performed in the short film *Hidden Dark* and in her school's production of *The Addams Family*.



ANNA MARIE SHARPE *
(Annabelle, Ensemble, U/S Mary) is a Black and Filipino actor and writer in the Bay Area. Sharpe's

recent credits include SFBATCO's New Works Festival, *Nollywood Dreams* (San Francisco Playhouse), and *Paradise Blue* (Aurora Theatre Company). Other credits include *A Christmas Carol* (American Conservatory Theater), and understudying *School Girls* (Berkeley Repertory Theatre). Sharpe made her film debut in the award-winning short film, *The Best Time*. She received her BA from UC Berkeley where she double majored in Theater, Dance, and Performance Studies. She is grateful for Quinn, Lucian, and Mia for their love and support. IG: @_amarie3 (she/her)



WILLIAM SPITZ + (Boy Scrooge, Ensemble; U/S Peter Cratchit)
is 11 years old and a 5th grader at Montessori School

in Marin, and excited to perform at A.C.T. for the first time. A fan of all things musical, he enjoys theater, singing, and playing piano. His other hobbies include art, tennis, jazz, tap, and mathematics. Spitz has been in a number of amateur productions with Katia&Company including *Shrek* (Donkey), *Aladdin* (Genie), and *Matilda* (Bruce). He trains with Marissa Joy Ganz for musical theater and most recently performed in *Bye-Bye Birdie* (Harvey Johnson) and *The Greatest Showman* (Phillip). He is thrilled to be a part of this show and thankful for the support of the cast, crew, his family, and friends. (he/him)



HOWARD SWAIN *
(Charitable, Alan, Ensemble; U/S Ghost of Jacob Marley)
has been a member of the A.C.T. family

since 1986 where his credits include *Curse of the Starving Class*, *Taking Steps*, *A Lie of the Mind*, and *The Seagull*. He worked Off-Broadway at New York Theatre Workshop and on the national tours of *Picasso at the Lapin Agile* and *Love, Janis*. Local credits include Berkeley Rep, TheatreWorks, Aurora Theatre, West Edge Opera, The Magic Theatre, SF Playhouse, Center REP, Marin Theatre, and PlayGround, as well as the Oregon, Colorado, Santa Cruz, and Marin Shakespeare Festivals and California Shakespeare Theater. Screen credits include *Nash Bridges*, *Hill Street Blues*, *Cherry 2000*, *Miracle Mile*, *Teknolust*, *Frameup*, *Night of the Scarecrow*, and *Valley of the Heart's Delight*.

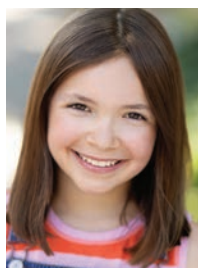


JOMAR TAGATAC * (Bob Cratchit, U/S Mr. Fezziwig) was most recently seen playing Gary in *Gary: A Sequel to Titus Andronicus*

(Oakland Theater Project), and the Playwright/Bobby in *Vietgone 2: Poor Yella Rednecks* and Tom in *The Headlands* at A.C.T. Credits include Gordon Hirabayashi in *Hold These Truths* (Capital Stage), Mark in *Art* (SF Playhouse), and DJ Loki in *Today is My Birthday* (Theater Mu). At A.C.T., he has played Mr. Botard in *Rhinoceros*, Bob Cratchit in *A Christmas Carol*, Playwright and others in *Vietgone*, Fortinbras in *Hamlet*, and Fortunado in *Monstress*. Other Bay Area credits include George in *The Language Archive* (TheatreWorks); Actor 1 in *King of the Yees*, Actor 3 in *Tiny Beautiful Things*, Daniel in *You Mean to Do Me Harm* (SF Playhouse); Quang in *Vietgone* (Capital Stage Company); Edmund in *Lear* by Marcus Gardley, Banquo in *Macbeth*, Jacques in *As You Like It*, Clarin in *Life is a Dream*, roles in *Everybody* and *The War of the Roses* (CalShakes); *The Happy Ones*, and *Dogeaters* (Magic Theatre). Jomar is a recipient of a Bay Area Theatre Critics Circle Award for Principal Actor in a Play, and TBA Award for Outstanding Performance in a Featured Role. He earned a Master of Fine Arts degree from A.C.T. Jomar is also a board member at A.C.T. (he/him)

"My favorite *Christmas Carol* memory is dancing along during the show with the other crew members backstage."

—Mika, Crew Member



PIERA TAMER †
(Tiny Tim
Cratchit, U/S
Precious
Wilkins) is

thrilled to be in this
year's production of
A Christmas Carol

at A.C.T. and says, "This is the most
exciting thing that has ever happened
to me!" She played LeFou in Disney's
Beauty and the Beast Jr at 42nd Street
Moon School and performed
"Naughty" from *Matilda the Musical* at
her school talent show. Tamer has
trained in acting/musical theater
(A.C.T.), voice (Jorell Chavez, Leandra
Ramm), piano (Stephanie Thomas),
and dance. She is in 5th grade and lives
in San Francisco. She is an avid reader
and loves volleyball, playing with her
dog Bootsy and belting out Broadway
songs in the shower. Tamer thanks her
mom, dad, and sister Gemma for
supporting her musical theater
dreams. IG: @pieratamer (she/her)



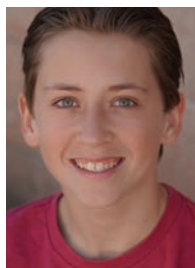
**B NOEL
THOMAS ***
(Ghost of
Christmas Past)

is a multi-talented,
award-winning
performing artist
and teacher,

currently based in the Bay Area. Her
versatile baritone-to-soprano voice has
allowed her to be able to play roles that
run the gamut of gender and vocal
range. A selection of their credits
includes ABC's *American Idol* Season
3, Theatre Forward 2021 Virtual Gala
(featuring Jason Robert Brown, Kate
Baldwin, George Salazar, Anika Noni
Rose, and more), *The Toxic Avenger*
(Bay Area Theatre Critics Circle Award
winner, Theatre Bay Area Award
nominee), and *Sister Act* (Deloris;
Theatre Bay Area Award nominee).
@BNoelThomas

* Member of Actors' Equity Association,
the union of professional actors and
stage managers in the United States.

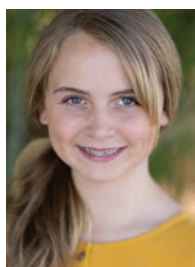
† Member of A.C.T.'s Young Conservatory



**RHYS
TOWNSAGER †**
(Edward,
Ensemble; U/S
Peter Cratchit,
Boy Scrooge) is

thrilled to be
making his debut

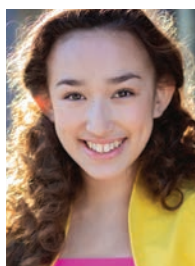
with A.C.T. after participating in
Conservatory sessions for the past
two summers. Past credits include
Seussical (Mayor) and *Shrek* (Lord
Farquaad) with Hillbarn Summer
Conservatory, and ensemble roles in
Assassins, *Elf*, and *Gypsy* with
Hillbarn Theatre Company. He has
also performed in *Spamalot* and
Matilda with his school's theater
program. (he/him)



**MADELINE VON
TRESKOW †**
(Ignorance,
Ensemble; U/S
Davey, Edward)

is thrilled to return
for her second
performance of *A*

Christmas Carol, after playing Belinda
Cratchit and Davey in 2022. Madeline
is 11 years old and a sixth grader at
Notre Dame des Victoires. Her
training in performing arts includes
ballet, contemporary dance, voice
lessons, and most recently, she played
the role of Belle in 42nd Street Moon's
production of *Beauty and the Beast*. In
addition to acting, Madeline loves
music and art and is grateful to her
friends, teachers, and family for their
immense support.



**ALLIANA LILI
YANG †** (Martha
Cratchit,
Ensemble; U/S
Ignorance,
Plum) is a

12-year-old actor,
dancer, and

classically trained vocalist based in
the Bay Area. She trains and performs
with A.C.T.'s Young Conservatory, San
Francisco Opera, San Francisco

Conservatory of Music, and Westlake
School for the Performing Arts. Yang
is an international multi award-
winning vocalist, who has performed
as a soloist at Carnegie Hall and Walt
Disney Concert Hall. She is
BroadwayWorld Regional Awards'
recipient of Best Supporting
Performer in a Streaming Play. Recent
credits include *Albert Herring* (Pocket
Opera), *Sense and Sensibility* (Silicon
Valley Shakespeare), and *Super Happy
Awesome News!* (BKA/Broadway
Sacramento). @AllianaLiliYang (she/
her)



**DARRYL V.
JONES ***
(Understudy)

recently appeared
as the Tin Man in
A.C.T.'s production
of *The Wizard of
Oz*. He immediately

followed that by appearing as "The
Man" in *Crowns* at Center Rep. In
2022 Jones co-wrote, directed, and
performed in *Halie! The Mahalia
Jackson Musical* for Lorraine
Hansberry Theatre. Jones was TBA
Award nominated for best supporting
actor in Theatre Rhino's *Priscilla
Queen of the Desert*. Other
performance credits include *Blues In
The Night*, Old Globe; *Candide*, Arena
Stage; and *A Christmas Carol*, Ford's
Theatre. As director, his Dominican-
American version of *A View From the
Bridge* earned him the Washington
Theatre Lobby Award for Outstanding
Direction. Other directing credits
include *The Great Kahn*, SF
Playhouse; *Kill Move Paradise*,
Shotgun Players; and TBA Award-
winning production *The Royale*,
Aurora Theatre. Jones was faculty in
A.C.T.'s MFA Acting Program and is
Professor Emeritus at CSUEB. He
holds a BM in Vocal Performance,
Catholic University and an MFA in
Directing, Boston University.
darrylvjones.com (he/him)



KINA KANTOR *
(Understudy) is an actor, artist, and cellist based in the Bay Area. She most recently performed in the TheatreWorks

production of *Mrs. Christie*. She has extensively worked with San Francisco Playhouse (*The Paper Dreams of Harry Chin*, *The Great Khan*, *Tiny Beautiful Things*), Magic Theatre (with two upcoming Naomi Iizuka productions), as well as with Berkeley Repertory Theatre (*The Great Wave* - U/S), Crowded Fire, Word for Word, PlayGround SF, and the San Francisco Mime Troupe. Kina is also a company member of the Actor's Reading Collective (ARC) and has taught at the Academy of Art University in SF. @kinakantor (she/her)



BRENNAN PICKMAN-THOON *
(Understudy) is thrilled to be back at A.C.T. with *A Christmas Carol*! Some favorite

credits include *Bulrushers*, *Throwback Island*, *Metamorphoses*, *The Good Book* (Berkeley Repertory Theatre), *Mother of the Maid* (Marin Theatre Company), *Home, Boys Go to Jupiter* (Word For Word), *The Gentleman Caller* (NCTC), *Timon of Athens* (Cutting Ball Theater), and *Hamlet* (Marin Shakespeare Company). Pickman-Thoon is an A.C.T. Young Conservatory faculty member and a teaching artist with Berkeley Rep and SFArtsED. He won the 2019 SFBATCC Award for Actor in a Principal Role and is a member of AEA. For more, please visit brennanpickmanthoon.com.

CHARLES DICKENS (Author)

was born in 1812 in Portsmouth, England. His literary success began in 1836 with the publication of *Sketches*

by *Boz* and *The Pickwick Papers*. These were followed by *Oliver Twist* (1837–39), *Nicholas Nickleby* (1839), *Barnaby Rudge* (1841), *A Christmas Carol* (1843), *Martin Chuzzlewit* (1844), and *David Copperfield* (1850). In the 1850s Dickens's marriage to Catherine Hogarth dissolved, and his work began to tackle darker themes and criticize industrial society. The novels of this period include *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale of Two Cities* (1859), and *Great Expectations* (1860). He wrote 15 novels, all of which remain in print.

CAREY PERLOFF (Co-adaptor and Original Direction),

Artistic Director Emerita of A.C.T., commissioned and created this adaptation of *A Christmas Carol* with dramaturg Paul Walsh in 2005 to celebrate the intergenerational artistic community of A.C.T. Perloff's recent work includes the first American production of *The Lehman Trilogy* at the Huntington Theatre and Repertory Theatre of St. Louis, *Ghosts* (Seattle Rep and Williamstown Theatre Festival), the highly acclaimed *A Thousand Splendid Suns* across the US and Canada, Hend Ayoub's *Home?* (Voices Festival, DC), and her new digital theater open rehearsal platform Tiny Theatricals for the London-based DT+. Known for innovative productions of classics and for championing new writing, she has directed classical plays from around the world, ten plays by Tom Stoppard, and productions by such writers as Samuel Beckett, Harold Pinter, José Rivera, and Philip Kan Gotanda. Currently: *The Oedipus Trilogy* with John Douglas Thompson (Directing Commission, SRT), *Ion* at the Fine Arts Museums, SF and work in development across the country. Perloff is an award-winning playwright whose works include *Vienna*, *Vienna*, *Vienna* (Finalist, 2023 Jewish Plays Project), *Edgardo or White Fire* (commissioned by WTF, developed at the 2023 Kiln at Peoples Light), *If God Were Blue* (New York Stage and Film), *Kinship* (WTF and Paris),

Higher (A.C.T.), and *Luminescence Dating* (EST/NY). Author of *Pinter and Stoppard: A Director's View* (Bloomsbury Methuen, 2022) and *Beautiful Chaos: A Life in the Theater* (2015), San Francisco Public Library's One City One Book selection for 2016. Perloff has received Honorary degrees from USF and A.C.T. and is currently teaching Directing at Columbia University. careyperloff.com

PAUL WALSH (Co-adaptor)

is professor of dramaturgy at Yale School of Drama. For nine years (1996–2005), he was dramaturg and director of humanities at A.C.T., where his translations of August Strindberg's *Creditors* (1992), and Henrik Ibsen's *A Doll's House* (2004) and *Hedda Gabler* (2007) were produced. San Francisco's Cutting Ball Theater produced his translations of the five *Chamber Plays* of August Strindberg (2012) and *A Dreamplay* (2016). Other translations include Ibsen's *John Gabriel Borkman* (Stratford Festival, 2016), *An Enemy of the People* (Yale Repertory Theatre, 2017), and *Ghosts* (Williamstown Festival, 2019). Walsh has worked at theater companies across the country, including the Tony Award-winning Theatre de la Jeune Lune where he collaborated on such notable productions as *Children of Paradise: Shooting a Dream* (1992). Walsh received a PhD from the University of Toronto's Graduate Centre for the Study of Drama.

KARL LUNDEBERG (Composer)

is a CBS/Sony recording artist and has recorded four albums with his jazz/world music group, Full Circle. He has performed throughout America, Canada, Europe, Japan, and Brazil. His contemporary classical music compositions have been performed by orchestras including the Boston Symphony Orchestra, Sinfa Nova, and the Swedish Radio Symphony Orchestra, and have featured at the Mitsui, Perugia, Venice Biennale, Teatro Español, and San Sebastián festivals. Theater and ballet music

includes scores for the American Repertory Theatre, Brooklyn Academy of Music, Seattle Repertory Theatre, Arizona Theatre Company, Kennedy Center Theater, South Coast Repertory, the Mark Taper Forum (composer-in-residence, 1996–2001), and the Ahmanson Theatre. Film and television scores include work for PBS, CBS, ESPN, Imagine Entertainment, Paramount Pictures, and United Paramount Network. He served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre. Lundeberg released five new albums of original music in 2019 on his record label Curious Musics.

PETER J. KUO (Director)

is a director, producer, writer, and educator focused on raising the visibility of marginalized communities. He is the director of the conservatory at A.C.T. and serves on the staff EDI committee. Kuo is an alum of Williamstown Theatre Festival's Directing Corps, the Oregon Shakespeare Festival's FAIR Program, and Directors Lab West. He held a residency at Drama League and was named one of Theatre Communications Group's Rising Leaders of Color. He is cofounder of Artists at Play, a Los Angeles-based Asian American theater collective. Locally, he has directed projects for Playground, San Francisco Bay Area Theatre Company, and Crowded Fire. This winter, he will be directing the world premiere of *Esspy* by Nandita Shenoy at New Jersey Repertory Company. He is a member of the Stage Directors and Choreographers union. He received his MFA at The New School of Drama in New York. peterjkuo.com (he/him)

VAL CANIPAROLI'S

(Choreographer) versatility has made him one of the most sought after American choreographers internationally. Although San Francisco Ballet has been his artistic home for more than 51 years, he has

contributed to the repertoires of more than 60 companies, including Joffrey Ballet, Boston Ballet, Scottish Ballet, Smuin Ballet, Royal Winnipeg Ballet, Hong Kong Ballet, Royal New Zealand Ballet, Ballet West, Singapore Dance Theatre, and the Finnish National Ballet. Caniparoli has choreographed for Lyric Opera of Chicago, San Francisco Opera, and the Metropolitan Opera. He has worked extensively with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet *Mlada*, conducted by Michael Tilson Thomas. Previous work with A.C.T. includes the staging and creation (with Carey Perloff) of *Tosca Café* and choreography for *A Doll's House*, *A Little Night Music*, *'Tis Pity She's a Whore*, and *Arcadia*. In 2015, Caniparoli co-choreographed, with Helgi Tomasson, a commercial for the 50th Anniversary Super Bowl with dancers from San Francisco Ballet. One of his most popular ballets, *Lambarena*, was nominated for the Prix Benois de la Danse in 1997 for Best Choreography and was also featured on *Sesame Street*.

NANCY DICKSON (Dance

Répétiteur) danced with American Ballet Theatre and San Francisco Ballet. As a principal dancer, her repertoire included the Sugar Plum Fairy in *The Nutcracker*, Lise in *La fille mal gardée*, the title role in *Cinderella*, and leading roles in ballets by Michael Smuin, George Balanchine, Val Caniparoli, and Jerome Robbins, among others. She has appeared on television in several Dance in America productions for Great Performances, including "Live from the San Francisco Opera House" and "Live from Lincoln Center." She was the assistant to the director for the Emmy Award-winning *Canciones de mi Padre*, starring Linda Ronstadt. Dickson was featured in the award-winning documentary *Balances*. At A.C.T. she has also served as the répétiteur on *The Tosca Project*.

DANIEL FEYER (Music Director)

has been with *A Christmas Carol* since 2015. Other A.C.T. credits include *A Little Night Music*, *The Rocky Horror Show* (MFA Program), *Into the Woods* (Young Conservatory), and many classes and cabarets. He was a substitute keyboardist and conductor for *Hamilton* in San Francisco and on tour, performing in a dozen different cities and on Broadway. Off-Broadway and regional highlights include *The Underclassman* (2006 Drama Desk Award nomination for Outstanding Orchestrations), *Evil Dead: The Musical*, *Illyria*, *Working*, and 11 seasons at the Weston Theater Company, where he met his wife Gretchen. A San Francisco native and Princeton graduate, Feyer has won the American Crossword Puzzle Tournament a record nine times.

JOHN ARNONE (Scenic

Designer) is a Tony Award winner who began his career designing critically acclaimed productions off Broadway, for which he received two Obie Awards. He designed at theaters including Lion Theatre Company, Playwrights Horizons, Circle Repertory Theatre, and The Public Theater with legendary producer Joseph Papp. He worked with Garland Wright and Joe Dowling at the Guthrie Theater, and with Des McAnuff at La Jolla Playhouse and the Stratford Festival. In 1993, *The Who's Tommy* opened on Broadway, for which Arnone received Tony, Dora Mavor Moore, Drama Desk, and Outer Critics Circle awards. Other Broadway designs include *Twilight: Los Angeles, 1992*; *Sacrilege*; *Sex and Longing*; Edward Albee's *The Goat, or Who Is Sylvia?*; *Fortune's Fool*; *The Full Monty*; *Marlene*; *Minnelli on Minnelli*; *The Best Man*; *The Ride Down Mt. Morgan*; *Lennon*; and Tommy Tune's productions of *The Best Little Whorehouse Goes Public* and *Grease*. His work has been seen in Canada, the United Kingdom, Austria, Germany, Japan, and Australia.

BEAVER BAUER (Costume Designer) has designed costumes for numerous A.C.T. productions, including *Testmatch*, Armistead Maupin's *Tales of the City*, *The Government Inspector*, *The Imaginary Invalid*, *The Gamester*, *The Beard of Avon*, *Three Sisters*, *Uncle Vanya*, *Edward II*, *Insurrection: Holding History*, and Edward Albee's *The Goat, or Who Is Sylvia?* She was resident costume designer for Teatro ZinZanni SF, and now designs for its venues near Seattle and Chicago. She has also designed for Berkeley Repertory Theatre, Roundabout Theatre Company, Arena Stage, San Francisco Ballet, Oberlin Dance Collective, California Shakespeare Festival, and San Jose Repertory Theatre, among others. Recently, she designed *A Mob Story* for the Plaza Hotel in Las Vegas, as well as previous shows at the Desert Inn and Riviera hotels. She was a designer, performer, and founder of *The Angels of Light* (1971–84). Bauer has won several San Francisco Bay Area Theatre Critics Circle Awards.

NANCY SCHERTLER (Lighting Designer) has designed the Broadway productions of Bill Irwin's *Fool Moon* and *Largely New York* (Tony Award nomination) and off-Broadway productions of *Hilda* (directed by Carey Perloff), *Texts for Nothing*, and *The Regard Evening* (directed by Bill Irwin). A.C.T. credits include *Elektra*, *Scapin*, *Boleros for the Disenchanted*, *After the War*, *The Colossus of Rhodes*, and *The Difficulty of Crossing a Field*. Designs of original productions include *The Hobbit* for Minneapolis Children's Theatre, *The Sisters Matsumoto* for Seattle Repertory Theatre, and *Moby Dick* for Milwaukee Repertory Theater. Opera credits include the world premieres of *Shadowboxer*, *Clara*, and *Later the Same Evening*—an opera inspired by the work of Edward Hopper—all commissioned and produced by University of Maryland Opera Studio under the

direction of Leon Major. Schertler is a recipient of the 2018 Anderson-Hopkins Award for Excellence in the Theatre Arts in recognition of her work in the Washington, DC, theater community. (she/her)

JAKE RODRIGUEZ (Sound Designer) is a sound designer and composer based in the San Francisco Bay Area. His recent credits include *The Cassandra Sessions* (Shotgun Players); *Wintertime* (Berkeley Repertory Theatre); *Dear San Francisco* (Club Fugazi); *Top Girls* (A.C.T.); *Oedipus el Rey* (Magic Theatre); *Between Two Knees* (Yale Repertory Theatre, Oregon Shakespeare Festival); *The Great Leap* (A.C.T.); *Everybody* (California Shakespeare Theater); *Angels in America* (Berkeley Repertory Theatre); *A Thousand Splendid Suns* (A.C.T., Theatre Calgary, Grand Theater, The Old Globe); and *The Christians* (Actors Theatre of Louisville, Playwrights Horizons, the Mark Taper Forum). Rodriguez is the recipient of a 2004 Princess Grace Award and received an honorary MFA from A.C.T. in 2021. Find sounds at soundcrack.net.

MICHAEL PALLER (Dramaturg) was A.C.T.'s resident dramaturg and director of humanities 2005–18. He was the dramaturg for over 80 productions and workshops and taught in the MFA Acting Program. He began his career as literary manager at Center Repertory Theatre (Cleveland); then worked as a play reader and script consultant for Manhattan Theatre Club and the Eugene O'Neill Theater Center; and as a dramaturg for George Street Playhouse, Long Wharf Theatre, and others. He dramaturged the Russian premiere of Tennessee Williams's *Small Craft Warnings* at the Sovremennik Theater in Moscow. He is the author of *A Five-Act Play: 50 Years of A.C.T.* (Chronicle Books,

2017), *Williams in an Hour* (Smith & Kraus, 2010), and *Gentlemen Callers: Tennessee Williams, Homosexuality, and Mid-Twentieth-Century Drama* (Palgrave Macmillan, 2005). He recently adapted the text for the San Francisco Symphony's multimedia presentation of *Peer Gynt* and is working on a biography of the playwright John Guare. (he/him)

JOY MEADS (Dramaturg), a native of Oakland, is director of dramaturgy and new works at American Conservatory Theater. A.C.T. credits include *Hippest Trip – The Soul Train Musical*, *Poor Yella Rednecks: Vietgone 2*, *The Headlands*, *Fefu and Her Friends*, *Communion*, *Testmatch*, *Wakey, Wakey, Sweat, Men on Boats*, Edward Albee's *Seascape*, *Her Portmanteau*, *The Great Leap*, and *Rhinoceros*. Prior to A.C.T., she was literary manager/artistic engagement strategist at Center Theatre Group. CTG credits include *Archduke*, *Good Grief*, *Appropriate*, *Forever*, *Marjorie Prime* (2015 Pulitzer Prize finalist), *A Parallelogram*, *The Royale*, and *Sleep* (also: Brooklyn Academy of Music and Yale Repertory Theatre). Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. Meads is a co-founder of The Kilroys. (she/her)

KATIE CRADDOCK (Casting) is the literary manager and casting associate at A.C.T. Her favorite casting processes here so far include *The Headlands*, *Big Data*, *The Wizard of Oz*, and workshops of commissions by Aleshea Harris, Eisa Davis, Craig Lucas, RyanNicole Austin & Adesha Adefela & Beau Lewis, Anne Washburn, and Kate Attwell—and, of course, *A Christmas Carol* (especially our wunderkind-filled youth cast). Previously she was the artistic associate at Berkeley Rep, where she supported season planning, casting, and dramaturgy, mentored

artistic fellows, moderated postshow discussions, taught playwriting and dramaturgy to teens, served on the board/staff antiracism taskforce, and facilitated the making of new plays at The Ground Floor. (she/her)

REBECCA J. ENNALS *

(Production Stage Manager)

returns to A.C.T. after stage managing *Vietgone 2: Poor Yella Rednecks* and serving as the Community Connections Liaison for *Hippest Trip – The Soul Train Musical*. She is currently the Lecturer in Stage Management for UC Berkeley, and is looking forward to directing Aditi Brennan Kapil's Play On Shakespeare translation of *Measure for Measure* for A.C.T.'s Straightforward community tour in 2024. From 2002–2022, she was at San Francisco Shakespeare Festival, serving as Artistic Director from 2012–2022, where she oversaw all aspects of production and education. Ennals holds a BA from Scripps College and an MFA from UC Davis. Her favorite creative collaborations will always be Henry (9) and Eddie (5). (she/her)

WESLEY APFEL * (Assistant Stage Manager)

returns to A.C.T. after *Hippest Trip – The Soul Train Musical*, and *Poor Yella Rednecks: Vietgone 2* earlier this year. Recently, he stage managed *Lear* (CalShakes); *UNSEEN* and *Peter and the Starcatcher* (Oregon Shakespeare Festival); and the west coast premiere of *Predictor* (Capital Stage). NY credits include the original productions of *Gutenberg! The Musical!*, *The Graduate*, *Festen*, *Bat Boy*, *The Musical of Musicals*, *The Thing About Men*, and shows with The Public Theater, Paper Mill Playhouse, and Barrington Stage. Bay Area credits include *Somewhere* (TheatreWorks); *This Is How It Goes*, *After the Revolution*, *Detroit* (Aurora Theatre); *Scenes from 71** *Years*, *Night Over Erzinga*, *ReOrient* (Golden Thread, Resident Artist);

The 39 Steps, *Lucky Stiff*, *Xanadu* (Center REP); over 25 productions with Capital Stage, Sacramento Theater Company, and Music Circus. For Frances. (he/him)

MEGAN MCCLINTOCK *

(Assistant Stage Manager)

is A.C.T.'s resident stage manager. Megan's favorite A.C.T. credits include *The Wizard of Oz*, *Wakey, Wakey*, *A Walk on the Moon*, *Between Riverside and Crazy*, *A Little Night Music*, and *Indian Ink*. Other Bay Area credits include productions at Berkeley Repertory Theatre, California Shakespeare Theater, The Curran, Aurora Theatre Company, and Marin Theatre Company. Regionally she has worked at St. Ann's Warehouse, La Jolla Playhouse, Chicago Shakespeare Theater, McCarter Theatre Center and Arena Stage. She has a BA in theater and history from Willamette University.

DICK DALEY * (Substitute Stage Manager/Substitute Assistant Stage Manager)

is currently the County of Marin Vaccine & Logistics Coordinator and over the past 3 years he has managed COVID-19 Vaccination sites and clinics. He has stage managed many shows and events at A.C.T., including *The Great Leap*, *Top Girls*, *Satchmo at the Waldorf*, *Between Riverside and Crazy*, *A Little Night Music*, *Indian Ink*, *The Orphan of Zhao*, *1776*, *Gem of the Ocean*, *Happy End*, *Travesties*, *A Moon for the Misbegotten*, *Waiting for Godot*, *A Christmas Carol*, and the world premiere of *After the War*. Other positions at A.C.T. have been Associate Production Manager and Conservatory Producer. (he/him)

ADDITIONAL CREDITS

Juliet Bernal, Wig Crew

Lucy Briggs, A2

Latiece Brown, PM

Production Assistant

Janel Chanté, Lead

Performance Monitor

Ben Chau-Chiu, Assistant Director

Marcelo Donari, Wig Crew

Jessa Dunlap, Wig Crew

Monye Durham, Wig Crew

Aero England, Assistant

Performance Monitor

Cindy Goldfield, Assistant Director

Bari June Gregory, Wardrobe Crew

Griffin Harwood, Lighting

Programmer

Liora Jacob, SM Production

Assistant Swing

Mitchell Jakubka, ACT

Lighting Design Assistant

Tyler Mark, Lighting Programmer

Wyatt Martinez, Deck Crew

Haley Miller, Lighting Associate

Bria Padilla-Irizarry, Wig Crew

Carla Pantoja, Fight Director

Vanessa Root-Fitzgerald, Wig Crew

Mika Rubinfeld, SM

Production Assistant

Tina Sogliuzzo, Wardrobe Crew

Mae Toone, Props Crew

Keke Vasquez-Tamali'i, Wig Crew

Emma Walz, SM

Production Assistant

Arlene (Lena) Young,

Wardrobe Crew

SPECIAL THANKS

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* Member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

BEING A YOUTH ACTOR IN A CHRISTMAS CAROL

BY SYCHE PHILLIPS

Some say that the youth cast, anywhere from 15 to 30 young actors ages 8–13, is one of the most iconic parts of A.C.T.'s *A Christmas Carol*. Many have commented on how special it is to see such a wide range of generations sharing the stage to tell this beloved story. We asked the families of two of our returning youth actors—Vivian Amirault and Jasper Bermudez—to give us a behind-the-scenes look at being *A Christmas Carol* family.

What's the schedule like when your child gets accepted to *A Christmas Carol*?

Bermudez family: During the rehearsal and show season, Jasper's schedule is mainly made up of school

and *A Christmas Carol*. Starting in late October/early November, there are rehearsals after school and on the weekends. In the days leading up to the first preview show, he has full day tech rehearsals that last into the evenings. While the days are long, this is an exciting time as the rehearsals move into the Toni Rembe Theater. During the run of actual shows, the theater becomes a second home.

Amirault family: These kids are basically working two jobs all the time: school and theater. But they LOVE it. It does get easier as the kids get older. Vivian was nine years old the first time she did *Carol*. Now, at 13 she is responsible for getting herself to rehearsal, packing her snacks, getting her homework done. On the other side of this, my younger daughter ends up getting a lot more solo time with us while Vivian is at rehearsal. She loves cheering on her sister (she is not a theater kid) and also likes the extra attention.

How do you build your holiday season around your child being in the show?

Amirault family: We get to celebrate the holidays with so many friends and family who come to see *Carol*! Every day I get texts that someone is in Fred's [A.C.T.'s bar] waiting to see Vivian. Seeing *Carol* is a holiday tradition for so many people. Vivian is Jewish and while she loves Christmas she is also happy to celebrate Hannukah. Any cast members in the show who are Jewish light candles on Hannukah together, which is very sweet.

Bermudez family: We match the timing of celebrating the season with the whole run of the production. Since rehearsals start fairly early, it gives us a head start getting into the holiday spirit (including decorating at home). We take advantage of the location of A.C.T.'s rehearsal studio and the Toni Rembe Theater being in the Union Square area and make that a part of our holiday experience. It's fun to see the tree and ice-skating rink come up, and watch the cable cars and stores get decorated. At times before or after rehearsals/shows, we stop for hot cocoa in restaurants fully decked out in holiday décor and also visit the Westin St. Francis sugar castle.

How many times do you usually see the show in a single year?

Amirault family: Way more often than we should admit! We start the season planning to see it 3–4 times, but last year I must have seen it at least 8 times. Because we need to be there at pickup, we would end up watching from Fred's, or another cast member would email around that they had tickets they couldn't use. It is so fun to see the show with friends! We know it so well, but watching people experience it for the first time is magical. And taking Vivian's friends to see her in it has been so fun. She has an amazing supportive friend group who supports her every year.



Carol kids behind the scenes, 2019.
Photo courtesy of the Amirault family.



Vivian Amirault and Jasper Bermudez in *A Christmas Carol* 2019. Photo by Kevin Berne.

Bermudez family: We go to as many shows as possible. We're grateful to the many friends and family who make the time to come see Jasper perform and we want to be there to show our appreciation for their support. Attending *A Christmas Carol* has been a yearly family tradition prior to Jasper being part of the cast, so we have always loved the show and enjoyed watching it multiple times.

Do you have a way that you celebrate the return to regular life after the show closes?

Bermudez family: Throughout the rehearsals and shows, Jasper focuses so much on staying healthy, watching what he eats, and getting enough sleep. After the show closes, Jasper gets the treat of his favorite meal including a dessert or two, even if it is a little more sugar than his norm, and stays up late to watch his favorite Christmas

movies.

Amirault family: We fly to the east coast as soon as the show ends, but it does take some time to recuperate. Working on *A Christmas Carol* is Vivian's favorite time of the year. So each season ending is deeply emotional for her.

We've had up to 30 kids in the cast some years. That's a huge number of children. I've always felt a real responsibility toward making it a good experience for them, and trying to set the bar as far as professionalism and treating your fellow actors and artists with honor and dignity. It's a good life lesson for kids.

—James Carpenter, "Scrooge"

There was one girl last year who had never been in a play—or seen one. And every day she was walking on air. I remember on closing week, we were heading into the theater together, and she was upset that we were having a four-show weekend. I asked her why, and she said, "That means the show will be over in two days. But if we had one show a day we would have four days left." It was so touching.

—Anthony Fusco, "Scrooge"

Is there anything else you want to share about being a YC/*Carol* family?

Amirault family: The YC cast is deeply dedicated to this show. These kids give up holiday parties, birthday parties, field trips and family events to participate in *Carol*. They work really hard but have so much fun. They love the show and have so much fun on stage and off together. We have loved our experience being a YC *Carol* family since 2019. Doing this show has become a huge part of our family's holiday traditions. Vivian has learned so much during this experience about the joy of live theater, personal responsibility, collaboration, and what it means to be part of something that means so much to others. Short answer, *Carol* is a ton of work and a ton of fun.

Bermudez family: Being a part of the YC/*Carol* family is pretty special. Jasper has gained many close friendships from having spent so much time with the cast. While it is a serious time commitment, it is an unbelievably rewarding experience being able to be in a show that runs eight times a week and share the stage with professional actors. It is an invaluable learning experience for a young actor and something Jasper will carry with him as he continues to pursue acting.

DOES THIS LOOK LIKE SOMETHING YOU WOULD WANT TO BE A PART OF?

Young Conservatory Director Jill MacLean answers some frequently asked questions about how any young actor can get started in theater.

What's the best way to get started if I don't have any acting or theater experience?

Jill: Taking a class is the easiest way to start! With a class you can become familiar with the vocabulary of acting and have fun with peers in what I call a "low spotlight" experience. Actor training can involve a wide range of options—including improvisation, clowning, physical character, voice & speech, musical theater, dance, monologues, scenes, and more. Don't limit yourself! You might be surprised at what delights you. Take as many classes as you can along your journey, and learn what you love best.

What types of classes do you offer in the Young Conservatory?

Jill: We offer classes, as well as private coaching, available anytime by sign up. We offer performance opportunities by audition, such as our Cabaret and Actors Ensemble programs. Each year, we also stage a full YC production.

How old do I have to be to take a class or audition for the YC?

Jill: The YC offers training starting in third grade through high school, roughly ages 8 through 19.

Does everyone who auditions for a show get in?

Jill: As is the case for the professional actor, no one is guaranteed to be cast in a production or performance ensemble.

This is because each opportunity is a unique cast, with roles, skills, and ensemble needs that are specific to that opportunity. Auditioning is a skill that gets easier with time and experience. Learning how to handle the uncertainty, disappointment, and success is part of every actor's journey—at any age.

If I don't get in one year, can I audition again?

Jill: Yes! We routinely see actors' growth from their training result in a new casting opportunity, and/or projects that offer a better fit. My advice? Don't just participate in the by-audition projects. Training through classes tells us that you are a curious and dedicated student. Even professional actors continue to train in class. It helps build those muscles (your "acting chops") and gives you a playground to apply new techniques, stretch yourself, and become more confident—which usually results in better auditions (and auditions you feel better about!).

If I'm shy about being in front of people, can the YC help with that?

Jill: Absolutely! The kind of work we explore in a theater class—collaboration, trust, listening, empathy, playfulness, bravery, identity, connection—is for everyone. These things can help you feel more confident in all areas of your life.

Learn more about what the YC offers at act-sf.org/yc



IT'S NOT TOO LATE A.C.T.'S BIGGEST



BIG DATA

BY KATE ATTWELL

DIRECTED BY PAM MACKINNON,
A.C.T.'S ARTISTIC DIRECTOR AND TONY AWARD WINNER

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KRISTINA WONG, SWEATSHOP OVERLORD

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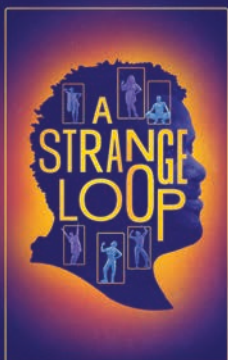


On Day 3 of the COVID-19 pandemic, Kristina Wong began sewing masks out of old bedsheets and bra straps on her Hello Kitty sewing machine. Before long, she was leading the Auntie Sewing Squad, a work-from-home sweatshop of hundreds of volunteers—including children and her own mother—to fix the U.S. public health care system while in quarantine. It was a feminist care utopia forming in the midst of crisis. Or was it a mutual aid doomsday cult? The answer to that question is something you'll have to decide for yourself as Kristina takes you through her journey in this Pulitzer finalist play.

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—THE NEW YORK TIMES

BY **STEFANO MASSINI** ADAPTED BY **BEN POWER**
DIRECTED BY **SAM MENDES**

MAY 25–JUN 23, 2024
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The National Theatre and Neal Street Productions' *The Lehman Trilogy* comes to San Francisco and A.C.T., following sold-out seasons in London and a highly lauded run on Broadway, winning 5 Tony Awards® including Best Play.

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Robina is the Board Secretary of A.C.T.'s Board of Trustees and Communications Director for the Million Person Project, a company that helps people identify their core values to tell their personal story. She is involved with the UCLA Depression Grand Challenge, an effort to cure depression by the end of this century, and with NARAL Pro-Choice America.

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"My favorite scene of the show is the opening scene. The whole cast is in it and it is carefully choreographed. I love that the show starts with all of us there, it's so fun! Performing that scene in front of an audience is the way I know the holiday season has started."

—Vivian Amirault, *Carol*/actor, 2019, 2022, 2023

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—Lexi H., youth audience member

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Alain "Hurrikane" Lauture and the cast of *Hippest Trip - The Soul Train Musical*. Photo by Kevin Berne and Alessandra Mello.



Chanel Tilghman and Ada Westfall in *The Wizard of Oz*. Photo by Kevin Berne.

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"The first time I'd ever filled in for another actor who was sick, I vividly remember a moment of feeling overwhelmed while onstage. I thought to myself, 'Breathe. Just stay with my scene partner. They'll help me.' I looked up, but I didn't see the eyes of supportive Anthony Fusco, rather the eyes of Scrooge himself! I was so intimidated my heart skipped a beat...and then I remembered he was just fully in character. I then relaxed and got into the swing of things. With the help of a nurturing cast and a caring crew, I moved through the night without a hitch."

—Adam KuveNiemann, *Carol* actor

The Rising Leaders Council

The Rising Leaders Council (RLC) is a dynamic membership program for Bay Area young professionals, offering curated social and networking opportunities and dedicated access to the theater's mainstage productions and community programs.

For more information and to join, visit act-sf.org/support/Rising-Leaders-Council or contact Will Gaines at wgaines@act-sf.org or 415.439.2334.

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In Honor

Judy and David Anderson in honor of Barbara Bessey
Susan Medak and Gregory S. Murphy
in honor of Jennifer Bielstein
Analisa Naldi in honor of the hardworking
cast and supporters of *Hippest Trip*
Fred M. Levin in honor of Thao and Jerry Dodson
Edythe Chan in honor of Andy Chan Donald
Josh Halloway in honor of Andy Donald
Ms. Donna Petre and Mr. Dennis Styne
in honor of Samara Edelstein
Keith and Elizabeth Halperin in honor of A.C.T.'s
Education & Community Programs
Howard Brownstein in honor of his father
Sara and Andy Barnes in honor of Linda Jo Fitz
Keith and Elizabeth Halperin in honor of Ken Ruta
James R. Daus in honor of Nancy Livingston
Julie Sanders in honor of Peggy Lowndes
Mark and Adeline Townsley in honor of Jill MacLean
Kiran and Vito Verghese in honor of A.C.T.'s
Young Conservatory and Jill MacLean
Linda and Bruce Goldman in honor
of Michele Ballard Miller
Beverly Riehm and Randy Borcharding
in honor of Jeff Minick

Suzanne Price in honor of Amber Price
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Barry Williams and Lalita Tademy

In Memory

Anonymous in memory of Ruth Asawa
Michael Kim in memory of Youngmee Baik
Neil Bray in memory of Cristene V. Bray
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Susan Fadley in memory of Charles S. Fadley
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Mrs. Henry Paul Hensley in memory
of Henry Paul Hensley
Pamela L. Kershner in memory of
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Eric Lesselbaum in memory of Olga Mylan Lesselbaum
Dr. and Mrs. Marvin B. Zwerin in memory of
Nancy Livingston
Meredith Lobel-Angel in memory of Julia V. Lobel
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Helen Martin
Dr. Margaret R. McLean in memory of
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Herb Felsenfeld in memory of Ken Ruta
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Todd H. Charles in memory of Dr. Robert Scheid
Daniel E. Cohn and Lynn Brinton in memory of
Anne Shonk
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Lucy Reckseit in memory of Anne Shonk
Karen & Stephen Wiel in memory of Anne Shonk
Zachary Knower in memory of Melissa Smith
Babette Henslee in memory of Bobby Toyne
Ms. Joy Eaton in memory of Todd Wees

"As an SF public school student, I vividly recall my very first theater show as part of a third grade field trip. I was transported by the magic of the theater, the actors, the story of human connection and redemption. We now take our little girls to watch *A Christmas Carol* as part of our own family holiday traditions."

—Cristy Johnston Limón, A.C.T. Board of Trustees

Corporate Membership Program

As the Bay Area's leading theater, A.C.T. provides unique partnership opportunities to the business sector, including visibility before an affluent and influential audience, entrée to creative and dynamic spaces for client entertaining and business meetings, and exceptional artistic insiders' experiences like backstage tours, meet-and-greets with artists, and so much more. Member companies support the artistic mission of A.C.T., including A.C.T.'s investment in helping to develop the next generation of the Bay Area's creative and empathetic workforce through our vibrant artist training and education and community outreach programs serving over 20,000 young people each year. For more information, please contact Associate Director of Development Nicole Chalas at nchalas@act-sf.org or 415.439.2337.

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The following foundations and government agencies provide vital support for A.C.T. For more information, please contact Associate Director of Development Nicole Chalas at 415.439.2337 or nchalas@act-sf.org.

\$100,000 and above

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Corporations Matching Annual Fund Gifts

As A.C.T. is both a cultural and an educational institution, many employers will match individual employee contributions to the theater. The following corporate matching gift programs honor their employees' support of A.C.T., multiplying the impact of those contributions.

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A.C.T. STAFF

PAM MACKINNON Artistic Director

Artistic

Andy Chan Donald, *Associate Artistic Director*
Joy Meads*, *Director of Dramaturgy and New Works*
Katie Craddock*, *Literary Manager and Casting Associate*

Commissioned Artists

Kate Attwell; Ryan Nicole Austin, Beau Lewis, & Adesha Adefela; Julia Cho & Seret Scott; Elsa Davis; Aleshea Harris; Naomi Iizuka; Craig Lucas & David Zinn; Will Power; Mfoniso Udofia; Anne Washburn; Lauren Yee; Karen Zacarias

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Jack Horton, *Associate Director of Production*
Michael Anderburg, *Conservatory Production Manager*
Elizabeth Newton, *Production Manager - Events/Rentals & Mainstage*
Megan McClintock, *Resident Stage Manager*
Kiki Hood, *Scenic Design Associate*
Lana Palmer, *Sound & Video Design Associate*

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BJ Bandy, *Costume Build Manager/Draper*
Grace Robertson, *Costume Shop Assistant*
Aylin Martinez, *Costume Shop Administrator*
Kelly Koehn, *Craft Artisan*
Peter Gravener, *First Hand*
Sebastian Gray, *Seamster*
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Alexander Class, *Wig Supervisor*

Prop Shop

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Robin Maegawa, *Prop Shop Assistant*

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Brandon Gage, *Flyrail*
Ian Roth, *Head Sound*
Eddie Masias, *Head Electrician*

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Lauren Cohen, *Wardrobe Assistant*

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Xavier Dzielski, *Executive Assistant*

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Brianna Banks-Oliver, *Interim HR Manager*

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Nina Fay, *Artist Logistics Coordinator*
Emma Penny, *General Management Associate*

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Ning Xiao, *Controller*
Eric Law, *Senior Accountant*
Yvonne Chen, *Staff Accountant*

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Jeffrey Warren, *Associate Facilities Manager*
Matt Stewart, *Facilities Crew Member*
Andrew Tebo, *Rentals Producer*

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Sasha Habash, *Deputy Director of Development*
Nicole Chalas, *Associate Director of Development*
Irma Ramirez, *Director of Special Events*
Will Gaines, *Associate Director of Individual Giving*
Derek Collard, *Special Events and Donor Engagement Manager*
Kevin Dolan, *Development Operations Specialist*
Gabriel Rivera, *Annual Fund Coordinator*
Malaika Kirkwood, *Development Assistant*
Katie Maggard, *Development Researcher and Prospect Manager*

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Artistic Director Emerita

JAMES HAIRE

Producing Director Emeritus

MELISSA SMITH

Conservatory Director Emerita, in memoriam

CRAIG SLAIGHT

Young Conservatory Director Emeritus

JENNIFER BIELSTEIN Executive Director

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Hana Kadoyama, *Librarian*

Library Volunteers

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Kelsey Tremewan, *Conservatory Adult Programs Coordinator*
Carlos Aguirre
Liz Anderson
Heidi Carlsen
Frances Epsen-Devlin
Paul Finocchiaro
Margo Hall
Maya Herbsman
Monique Jenkinson
Drew Khalouf
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James Mercer II
Carolina Morones
Thaddeus Pinkston
Mark Rafael
Patrick Russell
Elyse Shafarman, MA
Dee Dee Stephens
Jomar Tagatac
Valerie Weak

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Emily Cooper, *Young Conservatory Associate Programs Manager*
Veronica Fealy, *Young Conservatory Administrative Assistant*
Andy Alabran, *Acting, Voice & Dialect*
Enrico Banson, *On-Camera, Musical Theater*
Kimberly Braun, *Musical Theater*
Janel Chanté, *Musical Theater, Acting*
Meredith Joelle Charlson, *Dance/Choreographer*
Gwynnevere Cristobal, *Musical Theater, Acting*
Nancy Gold, *Physical Character, Acting*
Lore Gonzales, *Acting & Improvisation*
Nicole Helfer, *Cabaret, Viewpoints*
Jessica Holt, *College Prep*
Baily Hopkins, *On-Camera*
Jenny Nguyen, *Acting, Musical Theater*
Göran Norquist, *Acting, Musical Theater*
Brennan Pickman Thoon, *On-Camera, Acting*
Leandra Ramm, *Cabaret, Voice*
Ely Sonny Orquiza, *Acting, Devised Theater*
Valerie Weak, *Acting, Shakespeare, College Prep*

Conservatory Accompanists

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San Francisco Semester Faculty

Mark Jackson, *Performance Making*
Michael Mohammed, PhD, *Voice*
Patrick Russell, *Physical Theater*
Jack Sharrar, PhD, *Cultural Landscaping*
Dee Dee Stephens, *Acting Styles*

Professional Development

Dillon Heape, Ben Quinn, Mark Rafael, Radhika Rao, Katie Rubin, Dominique Salerno

*denotes a member of the Staff EDI Committee

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater.

A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention and Visitors Bureau.

A.C.T. PROFILES



PAM MACKINNON

(A.C.T. Artistic Director) is in her sixth season as A.C.T.'s fourth artistic director. She is a Tony, Drama Desk, and Obie Award-winning director, having directed upwards of 80 productions around the country, off Broadway, and on Broadway. Her

Broadway credits include Beau Willimon's *The Parisian Woman* (with Uma Thurman), David Mamet's *China Doll* (with Al Pacino), Wendy Wasserstein's *The Heidi Chronicles* (with Elisabeth Moss), Edward Albee's *A Delicate Balance* (with Glenn Close and John Lithgow), Edward Albee's *Who's Afraid of Virginia Woolf?* (Tony and Drama Desk Awards for Best Direction of a Play), and Bruce Norris's

Clybourne Park (Tony Award nomination and Obie Award for Best Direction of a Play). Her most recent credits include world premieres of Bruce Norris's *Downstate* (Steppenwolf Theatre Company, London's National Theatre, Playwrights Horizons), Lydia R. Diamond's *Toni Stone* (Roundabout Theatre Company, A.C.T., and Arena Stage), Kate Attwell's *Testmatch* (A.C.T.), Edward Albee's *Seascape* (A.C.T.), Christopher Chen's *Communion and The Headlands* (A.C.T.), and María Irene Fornés's *Fefu and Her Friends* (A.C.T.). She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Jennifer Bielstein. Pam is the most recent past president of SDC, the national union representing stage directors and choreographers. (she/her)



JENNIFER BIELSTEIN

(Executive Director) joined A.C.T. in 2018. She serves on the board of TCG (Theatre Communications Group), is a member of the International Women's Forum, the Advance SF Advisory Panel, and the leadership team of the SF Arts Alliance, was part of Mayor

Breed's Economic Recovery Task Force, and is the immediate past-president of the League of Resident Theatres (LORT)—an organization that represents 80 theaters nationwide—having previously served as LORT's vice president; chair of its Equity, Diversity, and Inclusion Committee; secretary; and on multiple union negotiating teams. She has been recognized as among the 25 Most Influential San Franciscans of 2020 by *San Francisco Magazine*, along with Pam MacKinnon, and as one of the Most Influential Women in Bay Area Business by the *San Francisco Business Times* in 2021. Before relocating to the

Bay Area, Bielstein was the managing director of the Guthrie Theater in Minneapolis, managing director of Actors Theatre of Louisville, and executive director of Writers Theatre in Chicago. She has also worked for Steppenwolf Theatre Company, About Face Theatre, Northlight Theatre, and the Lincoln Park Zoo, as well as served on multiple arts and civic boards. She has received the Center for Nonprofit Excellence's Pyramid Award of Excellence in Leadership, has been recognized as one of Louisville's *Business First's* 40 Under 40, by *Twin Cities Business* as a Person to Know, and by *Minnesota Business* magazine as a Real Power 50 member. Bielstein is a graduate of the University of North Carolina at Chapel Hill, attended Stanford's Graduate School of Business Executive Program for Nonprofit Leaders in the Arts, and has an MBA from Bellarmine University, where she received the MBA Faculty Merit Award, was inducted into the honor society Beta Gamma Sigma, and in 2021 was recognized as a Distinguished Alumna. (she/her)

So many of my holiday memories from the last 20 years are wrapped around *A Christmas Carol* at A.C.T., that I find it hard to choose. Do I talk about the thrill of working with Craig Slight that first year in the stunning Geary Theater (now Toni Rembe), a place I had dreamed of working since I saw a show there in high school? Or do I talk about what a pleasure, honor, and inspiration it is to work with so many glorious friends and colleagues including Giles Havergal, and the late but never forgotten, great Ken Ruta? Do I talk about how much I learned working with Carey Perloff on the first production of this adaptation, and of stepping into Christmas Past with 30 minutes notice before we had had understudy rehearsals? Or how much of my understanding of how to keep a show alive year after year came from the thoughtful, intentional work of Dominique Lozano, who directed for over a dozen years? Or the fun of working with Peter Kuo, as we navigate this post-pandemic comeback? Do I talk about the very personal pleasure of working alongside both my sons when they played Tiny Tim, each in their turn (Jack Indiana in 2005, and Calum John in 2009), and the absolute joy of watching them grow into steady, intuitive performers in the process? Should I talk about the years when my personal life was in turmoil and the Carol family provided love, assurance, stability, heating pads, soft sheets on the backstage cots, and a green crayoned note tucked under the dressing room door, written in a child's hand, sending love and compassion? Maybe it's enough to say that to me, heading into rehearsals in November, is going home to see family...this sweet, funny, ridiculously talented *Carol* family. I will be forever grateful for the time I have gotten to spend here, and for the love and care and generosity.

—Cindy Goldfield, *Carol* actor

ABOUT THE THEATER

MAILING ADDRESS

415 Geary St
San Francisco, CA 94102

ONLINE: act-sf.org

BOX OFFICE INFORMATION

A.C.T. BOX OFFICE

Address: 405 Geary Street and
1127 Market Street

Tel: 415.749.2228

Visit our website for hours of operation

SPECIAL SUBSCRIPTION DISCOUNTS

Full-time students, educators, and administrators save up to 50% off season subscriptions with valid ID. Visit act-sf.org/educate for details.

GROUP DISCOUNTS

Groups of 10 or more save 20%! For more information contact groups@act-sf.org or 415.749.2228.

AT THE THEATER

The lobby opens one hour before curtain. The theater opens 30 minutes before curtain.

REFRESHMENTS

Join us in Fred's Columbia Room & Nancy's Bar on the lower level, or the Sky Bar on the 3rd floor, to enjoy a full, relaxed bar and treats experience. You'll find delicious ready-to drink cocktails, soft drinks, and snacks at one of our Quick Bars on the 2nd floor, Mezzanine. You can preorder for intermission pick up at act.salesvu.com or by scanning the code below:



PHOTOGRAPHY & RECORDING

Audience members may take photos in the theater before and after the performance and during intermission. If you post photos on social media or elsewhere, please include the designer names listed on the lobby board. Please note: Photos are strictly prohibited during the performance. Video recording is not permitted in the theater at any time.

MOBILE DEVICES

If you carry a mobile device, including a phone, tablet, or watch with alarm, please make sure to completely turn them off while in the auditorium. Vibrating devices still produce audible sounds in a quiet auditorium. Text messaging during the performance is disruptive and not permitted.

CHECK TO CHARGE

Mobile devices can be charged in coat check while you watch the show. You are welcome to check your phone into a charger at our attended coat check on the lower level. We're happy to offer this service without a fee.

SENSORY SUPPORTS

Fidgets, ear protection and eye protection are available free of charge in coat check.

PERFUMES

The chemicals found in perfumes, colognes, and scented aftershave lotions, even in small amounts, can cause severe physical reactions in some individuals. As a courtesy to fellow patrons, please avoid the use of these products when you attend the theater.

LATECOMERS

A.C.T. performances begin on time, so it is important to arrive with enough time to comfortably get settled and enjoy the show. Latecomers will be held in the lobbies until an appropriate late seating opportunity is called. Latecomers with seats in the first five rows will also be reseated to the best available seats as late arrivals in those rows are disruptive to the entire theater. Late coming parties may or may not be seated together based on availability of new seating where moving seats is required.

LISTENING SYSTEMS

Headsets designed to provide clear, amplified sound anywhere in the auditorium are available free of charge in the lobby before performances. Please turn off your hearing aid when using an A.C.T. headset, as it will react to the sound system and make a disruptive noise.

AFFILIATIONS

A.C.T. is a constituent of Theatre Communications Group, the national organization for the nonprofit professional theater. A.C.T. is a member of Theatre Bay Area, the Union Square Association, the San Francisco Chamber of Commerce, and the San Francisco Convention & Visitors Bureau.



A.C.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Director is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The scenic, costume, lighting, and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



The scenic shop, prop shop, and stage crew are represented by Local 16 of the IATSE.



A.C.T. is supported in part by an award from the National Endowment for the Arts.



A.C.T. is supported in part by a grant from Grants for the Arts.

RESTROOMS

Gender diversity is welcome at A.C.T. We invite audiences to use the restroom that best fits your gender identity or expression. If preferred, a single-user restroom can be found on the 5th floor.



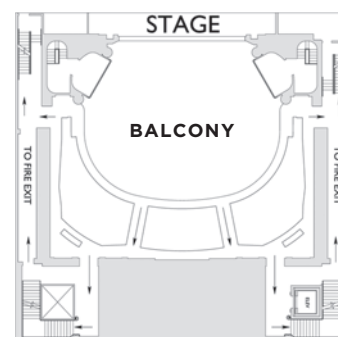
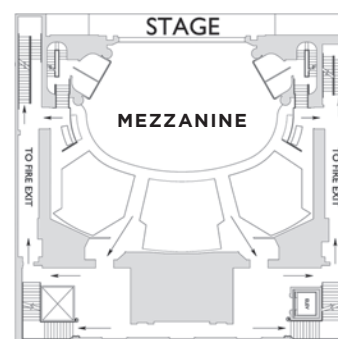
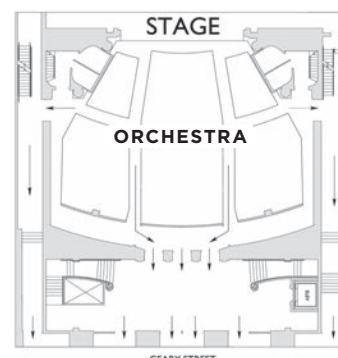
Wheelchair-accessible restrooms are located in Fred's Columbia Room on the lower lobby level, and the Garret on the uppermost lobby level.

An **Automatic External Defibrillator (AED)** is available in the house management closet in the street level lobby.

LOST AND FOUND

If you've misplaced an item while you're still at the theater, please look for it at the merchandise stand in the lobby. Any items found by ushers will be taken there. If you've left the theater, please call 415.439.2471 and we'll be happy to check our lost and found for you. Please be prepared with the date you attended the performance and your seat location.

THEATER EXITS



BILLY
CRUDUP

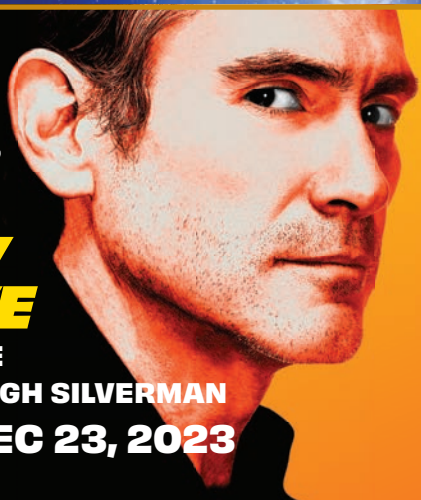
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BY LLOYD SUH

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